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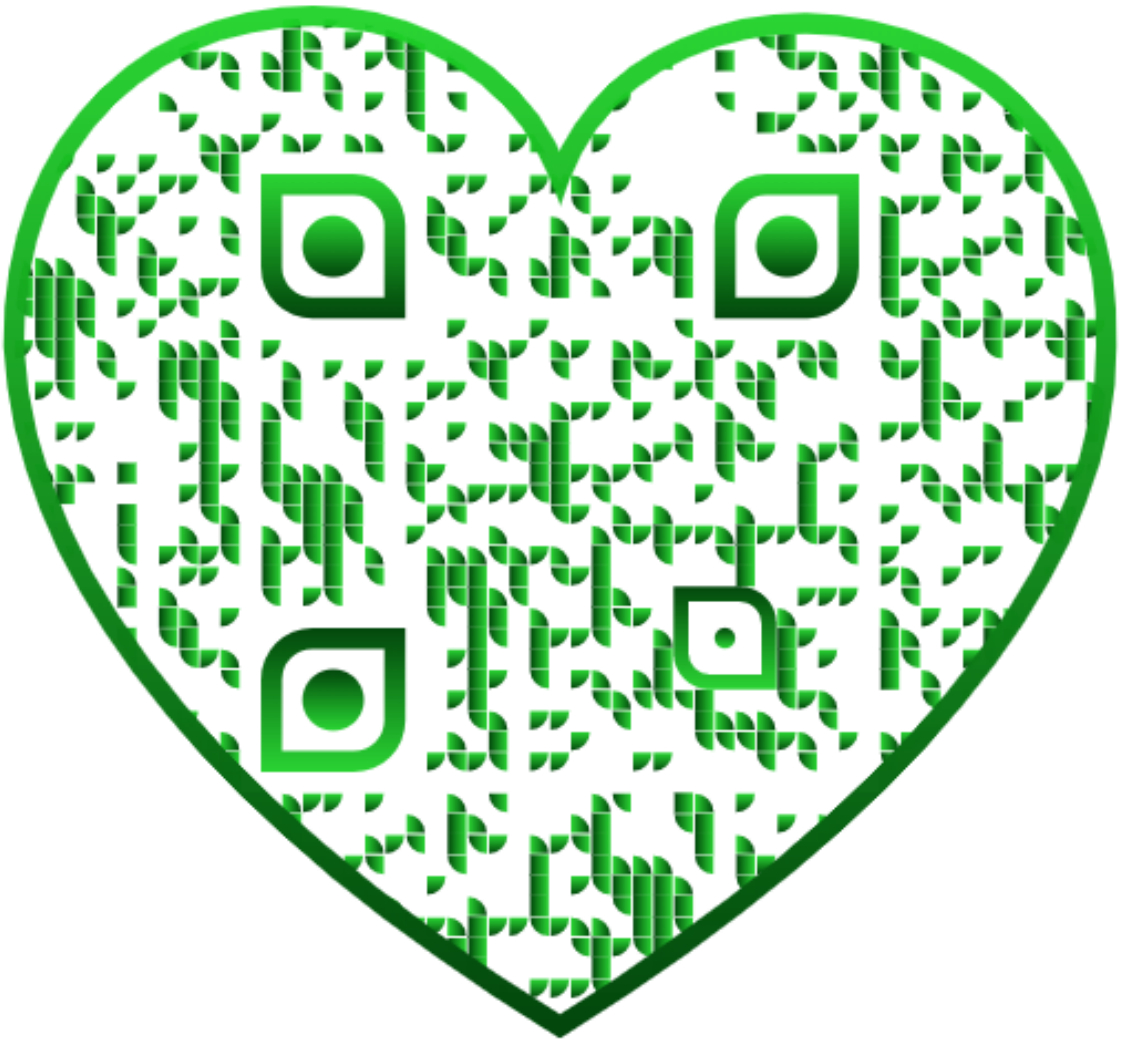

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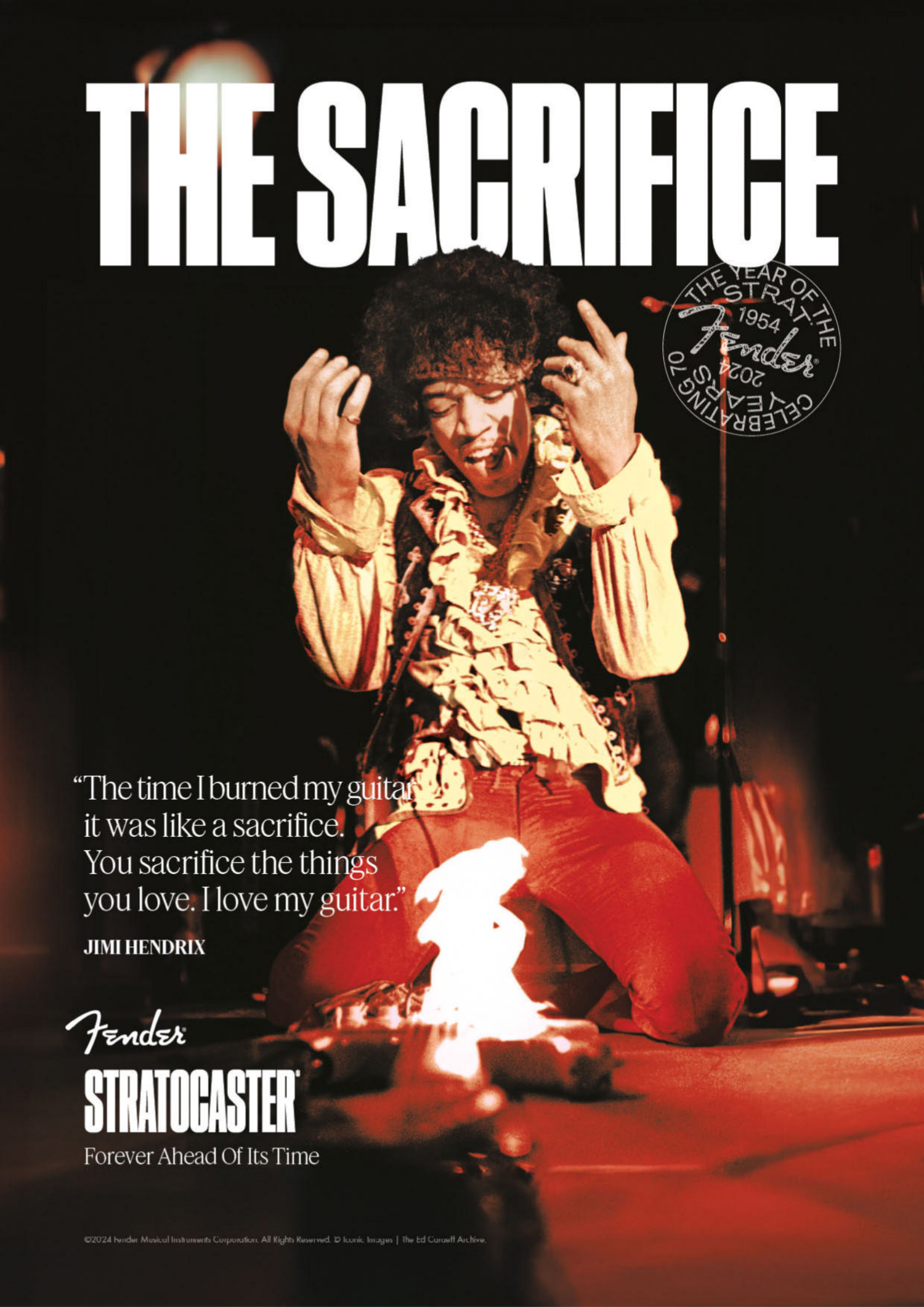

"The time I burned my guitar it was like a sacrifice. You sacrifice the things you love. I love my guitar."

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines, and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well-studied guitarist who specialises in high-end rock. He plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine & is endorsed by ESP Guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Sir Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are particularly impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album, First Light is out now on iTunes, Amazon & CD.

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WELCOME

PRETTY MUCH every front cover of Guitar Techniques has a 'flash' alluding to the total number of download or streaming files that accompany the magazine. This issue there are 191 files but we usually create 180-195 of these which comprise around 90 audio (tuning notes and full tracks through to backing tracks), and about 100 videos. The videos are a mixture of guitarists playing and explaining licks or a solo - someone like Steve Morse, Matteo Mancuso, or one of GT's tutors - and then many videos featuring audio that's synchronised to the tab and notation. We call the latter videos 'animated tab' due to the music being heard while a cursor line tracks along with the tab (see the image below). As there are around 80-90 of these animated tab videos every month, they require a lot of work once the main issue's layout and audio have been completed. This task is shared between three of the team; Chris Francis (GT's music engraver), Adam Crute (our audio and video editor) and Cliff Douse (production editor). Using the final tab and audio files from Chris and Adam, Cliff spends up to four days creating the animated tab, carefully aligning the Finale software-created tab with the audio. It's an intensive process that we've been doing for many years, creating content for GT that is unlike that of any other guitar magazine.

Where once GT readers were only privy to this media via streaming in the iPad version of the magazine, we now offer high-quality audio plus video downloads and streaming for all, regardless of buying the print or the digital version. All that's needed is for the issue-specific bit.ly link (shown on the top of most pages) to be put into your internet search engine (Chrome, etc) and you'll be taken to the Contents page. To download there are three options available: standard quality video and audio, high quality, and wav audio. Last issue (GT361) the standard quality download was 361mb in size, high-quality was 727mb and wav audio was 807mb. If you've limited storage space, the standard quality is best (this is what I use for my own purposes). If you want the video sharper on your large 4K monitor, the high quality makes sense. And if you prefer wav audio files over the m4a audio files (which work in all players like Apple Music or the VLC app), then go for the wav download.

So, enjoy the issue and all our wonderfully unique media content. And until next month: keep happy, keep listening, and keep playing!

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION

Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

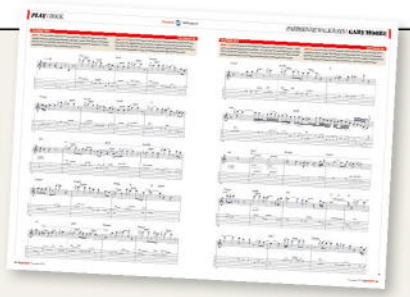
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

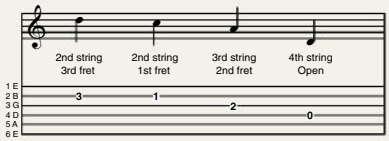
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

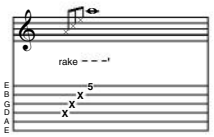
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

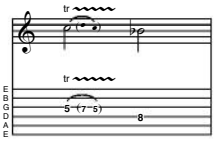
Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off

Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

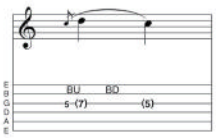
Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

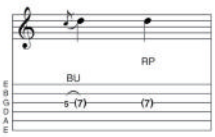
BENDING AND VIBRATO

Bend up/down



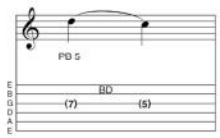
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed fret, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bend at the new pitch.

Pre bend



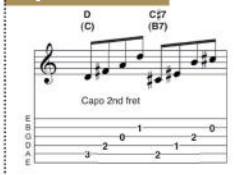
Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

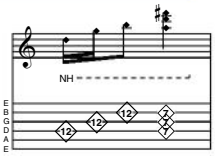
Capo Notation



A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

Natural harmonics

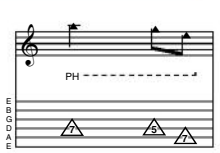


Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics

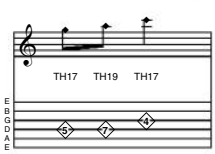
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

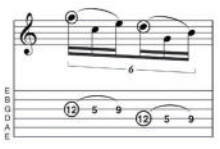
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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Riffs!

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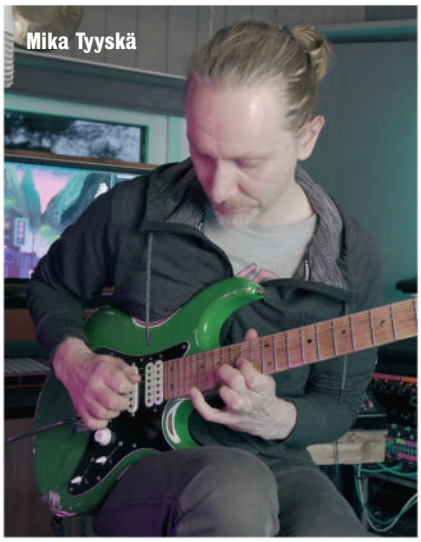

Mika Tyyskä

LARRY HULST/MICHAEL OCHS ARCHIVES/GETTY IMAGES

BILL FRISELL

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with the legendary American jazz guitarist.

GT: Do you have a type of pick that you can't live without?
BF: Recently I've been using a pick made by Nik Monnin. Apollo Picks. He makes them out of unusual materials. I've been using just this one pick for months and months now. If I don't lose it, it'll probably last me for the rest of my life.

GT: If you had to give up all your pedals but three, what would they be?
BF: This is a fairly easy question. Lately I've been using only three pedals. The Jam Pedals Rattler, Line 6 DL4 MkII, and Strymon Flint. I also use a TC Electronics Polytune mini tuner and a Strymon Ojai to power everything. If I had to reduce things down to one pedal, the Strymon Flint would be the last to go.

GT: Do you play another instrument well enough to do so in a band? If so, what, and have you ever done it?
BF: In fourth grade I started playing clarinet in the school music program. I'm so thankful they still had music in schools back then. It was normal. We took it for granted. I played in band and orchestra, all the way up through two years of college. I learned so much. All the basics of music. I was pretty serious about it, but somehow my heart was never fully in it. I've loved the guitar for as long as I can remember. When I was about 12 years old I got one and started messing around with it. I played with my friends. That's what I've been doing ever since. My heart is in the guitar.

GT: If a music chart were put in front of you, could you read it?
BF: Maybe. Depends on how complicated it is.

GT: Do guitar cables really make a difference? What make are yours?
BF: I'm not sure. Sometimes I think I hear the difference. But. I'm not sure. Is it the power of suggestion? There are so many variables, especially if you're out there travelling around playing gigs in different rooms every night, borrowing amps, and not getting enough sleep and stuff. Who knows?

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
BF: I'd like to think not. Isn't jealousy one of the seven deadly sins? I always wish I could play better. I keep trying. It's great to be inspired by other players. Everyone has their own story. There's so much we can learn from each other. Let's all try to keep jealousy out of it.

GT: Your house/studio is burning down: which guitar do you salvage?
BF: I have too many guitars. Gluttony is another of the seven deadly sins of which I am seriously guilty. I can only play one at a time. I have a problem. I'm a hoarder. I love all of them. If my house burned down I guess I'd finally have to just let them go and then go get some more. Lust. Isn't that yet another of the seven deadly sins? I lust after guitars. I'm guilty of that one too!

GT: What's your favourite guitar amplifier, and how do you set
BF: At home I have an old Gibson GA-18 Explorer amp with one 10-inch speaker that I really like. I also have a Carr Sportsman and a couple of amps made by a great amp builder in Washington State named Jack Anderson. Most of these amps are just volume and tone. I just turn them on and don't turn them up very loud and that's pretty much it.

GT: What kind of action do you prefer to have on your guitars? Any quirks?
BF: I guess it's fairly low. Comfortable. But. High enough so that I can hit it. I don't want it to be all floppy. I want something to push up against.

GT: What strings do you use?
BF: On electric I use D'Addario Chrome Jazz Light, 11-50. But I use an unwound third string (20). Flatwounds. On acoustic I use mostly D'Addario EXP Bronze Light 12-53.

GT: Who was your first major influence to pick up and play the guitar?
BF: When I was about 3 or 5 years old my family got a TV. I watched the Mickey Mouse Club. There was a guy on there named Jimmy who played the guitar. That flipped me out. That's when I became aware of what a wonderful thing the guitar is. When I was 9 or 10 years old I was riding in the car with my mother driving down East Colfax Street in Denver on our way to get my first pair of glasses. I was looking out the window and I saw this man. He was dressed in a suit. He was a full-grown adult man and he was carrying a guitar case. I thought. Oh man!!! That's his job!!! He's a guitar player!!! This made a huge impression on me.

GT: What was the first electric guitar you really lusted after?
BF: I guess it was almost any kind of Fender guitar from the early 60s. Especially Jazzmasters, Jaguars, and Stratocasters. Telecasters too, but there was a group from Colorado called The Astronauts. On their album covers you could see those guitars and their Fender amps too. Dual Showmans and Bandmasters and Tremoluxes. And Fender reverb units. So cool! I used to love looking at the catalogues. My first electric guitar was a Fender Mustang with a Deluxe amp. I bought them brand new in the summer of 1965. And then came Gibsons!! And all the other ones. Man!!

GT: What was the single best gig you ever did...
BF: I really can't remember. I've been *so* lucky to be playing all the time. Music is amazing. Music is good.

GT: ...and your worst playing nightmare?
BF: I guess the worst nightmare would be to not be able to play music. Music saves my life. I wish everyone played music. Music always tells us what we should be doing.

GT: What's the most important musical lesson you ever learnt?
BF: A huge musical hero of mine is Sonny Rollins. I've heard him say, "Just practise". I think it's as simple as that. Just keep going. We're never going to finish. There is no end to music. We have to just keep going. Keep reaching for it. Just practise. Sonny Rollins also has said that he tries to live by the Golden Rule. Do unto others as you would have them do unto you. Think that's how it goes. Just try to be a good person. That will come through in the music.

GT: Do you still practise?
BF: Yes. I try to. It never seems like enough. But. Yes. I do. I try.

PHOTO BY MATTHEW SEPTIMUS

GT: Do you have a pre-gig warm-up routine?
BF: It definitely helps if I can play a little bit before the gig. But. Not so much that I wear myself out. Sometimes we're travelling from place to place and rushing on stage and just have to hit it. It's hard sometimes to have a regular consistent routine. My hope is to aim for having as much strength and energy as possible for the gig. Also it's so important to be in the moment. You can't be thinking about what happened the night before, or what the next night will be, or what you want to do, or wish you had done. You can't be thinking about what you might have been practising that day. Forget all that stuff. Sonny Rollins also says that the music is happening too fast to be thinking about it. Stop thinking. Just listen. Listen to the room and to what's going on around you.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?
BF: I've been so lucky. All I want to do is keep playing with all these amazing people. My friends. They are my teachers. My family.

GT: Present company excepted, who's the greatest guitarist that's ever lived?
BF: That's an impossible question. Is Jimi Hendrix better than Segovia? Is Wes Montgomery better than Doc Watson? Is Robert Johnson better than Ali Farka Toure?

GT: Is there a solo by someone else that you really wish you had played?
BF: No.

GT: What's the solo/song of your own of which you're most proud?
BF: I really don't know. It all feels like one continuous song. It just keeps going.

GT: What would you most like to be remembered for?
BF: I just hope I'm not such a bad person. I hope I haven't hurt too many people.

GT: What are you up to at the moment?
BF: I'm travelling a lot. Travelling is more and more difficult. I get tired. It wears me out. But then ...I get to *play*. Everything is okay. I'm getting to play music I love with people I love. All the time. It's amazing. I have a new album coming out on Blue Note records. It's called Orchestras. It's with my trio with The Brussels Philharmonic and The Umbria Jazz Orchestra. In 1968 I heard Michael Gibbs' music for the first time. I became a fan and a few years later he became my teacher, mentor, and friend. He did the arrangements and orchestrations on this new album. It's a dream come true for me.

Bill Frisell's Orchestras (Blue Note) is out now. And for more info visit www.billfrisell.com

"IS JIMI HENDRIX BETTER THAN SEGOVIA? IS WES MONTGOMERY BETTER THAN DOC WATSON? IS ROBERT JOHNSON BETTER THAN ALI FARKA TOURE?"

Bill Frisell with his ultra rare Gibson ES-350T with pointy florentine cutaway

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Something From Everywhere.***

Today I'm going to bring you another insight I gathered from studying Brazilian jiu jitsu, and I think many of you will find the principle very useful in your guitar study. In BJJ there are positions that occur regularly from which we study defences and attacks. When we are taught new techniques, each person will find certain skills that resonate more strongly than others, and these would become part of one's 'game'. But over time, it's very easy to forget techniques that are not being used regularly, and recently I find myself in positions thinking "I've studied an escape from this, but damned if I can remember it!".

The last couple of weeks I've been reviewing my lesson notes and compiling mind maps showing the possible moves from all the major positions. It's been super helpful and I hope it will prove more and more valuable as I progress. This process has coincided with further work on a new course I'm developing called CAGED Unlocked, in which I explore the many uses of the CAGED system. And during the process of rethinking and exploring each pattern, I have been amazed at how many things I had forgotten. Writing them down has greatly helped my musical imagination tap into these long forgotten ideas again with far easier recall.

So while in BJJ we have a number of positions in top (attack) and bottom (defence) to consider, it seems to me the most effective way of using this concept on guitar is to break things into CAGED position, style and function. An easy and incredibly effective application that I've talked about before is writing out blues licks that are found within the frameworks of each of the five Minor Pentatonic Patterns that we know.

Seeing them written down and then improvising with them together is a powerful tool. I've been doing this while writing my Blues Immersion course and it's been of huge benefit for me. It also makes it very clear where you have many musical ideas and where you don't.

Justin says that studying Brazilian jiu jitsu has taught him much about music!

"THINGS YOU ARE NATURALLY DRAWN TO ARE THE THINGS YOU ARE MOST LIKELY TO ENJOY PRACTISING, AND WILL BECOME BETTER AT"

So, within each group you might want to break it down further into ideas that use chord tones, or that work well within a certain style or context. How much you 'tag' each lick is up to you, but the more links you can make between them, the better our minds also link them.

Something I found more interesting and might be less obvious is 'rhythm fills', by which I mean, when I'm playing any chord it's nice to have a bunch of melodic fills within the shape that I may want to use or explore. When I started writing them out (with the aim of sharing them in the CAGED course) it quickly became apparent that for some chords I had loads of ideas to explore, but others had very few. Which begs the question: do we need ideas in every position, or for every chord? I found two valid answers with equal strengths.

Let's say I have 10 melody ideas for the G shape, none for A Shape and three each for C, D and E shapes. My initial reaction was that I should learn new melody ideas for my A shape, so I made some up. Most sounded good but didn't fall so naturally under my fingers. I jotted them down and felt somewhat satisfied that I now had some ideas to explore in that area. But when I put them into practice it was easy to move position, make my way to a more familiar shape where I had lots of ideas falling under my fingers. So was it worth spending time in that slightly clunky pattern?

Perhaps if I had worked on even more ideas for my comfortable G shape, I would have found even more fun ideas that fell naturally and easily under my hand and enjoyed it more. It's the good old 'work on your weaknesses' not on your strengths' message and both have compelling points that I have explored in this column before. Do you go narrow and deep, or wide and shallow?

These days I lean towards strengths because I believe it leads to a deeper expression of personality. Things that you are naturally drawn to are the things you are most likely to enjoy practising, and will therefore become better at. We all enjoy doing things we're good at, so a very pleasing cycle can continue where we can become excellent at certain things. But. And it's a big but. You still need solid work on the 'fundamentals'. No matter what you wish to do on the instrument, you need certain skills; playing in time, picking notes cleanly, controlling unwanted string noise, making smooth chord transitions, locking into a groove, and many other things that would depend on what you want to play.

Have a think about where you need to go deep, where you need to go wide, and what fundamentals require work. And... practise smart, not hard!

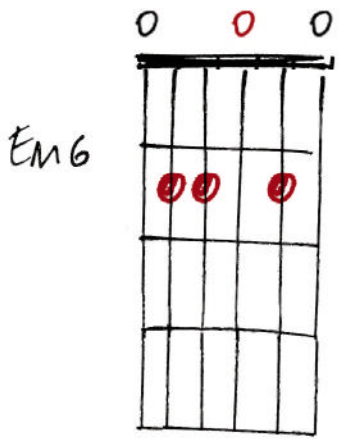
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

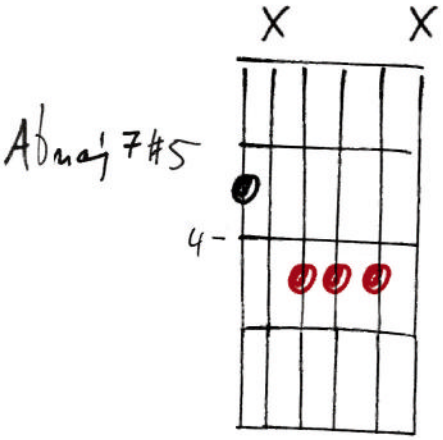
BARBARA BUELEN

SUBSTITUTE
Murder, Mystery & Suspense

WITH RICHARD BARRETT

JUST AS WE MIGHT VIEW MAJOR CHORDS as having a 'happy' sound and Minor chords as bringing a 'sad' feeling to a song, there are many other atmospheres or moods that we can create by manipulating or altering the voices in a chord. This can include adding or taking away, with a great example being sus chords, where the suspended note (either a 2nd or 4th) replaces the 3rd, rather than adding it (you guessed right: this would make add2 or add4). The examples here are geared more towards the dramatic. I'm talking about the kind of chords that might feature in a film soundtrack to underline the gravitas or the terror of the events happening on screen. Having said that, these chords are also a lot of fun!



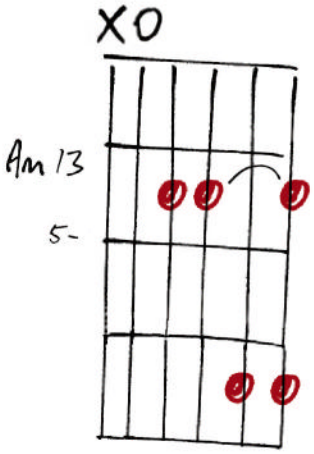


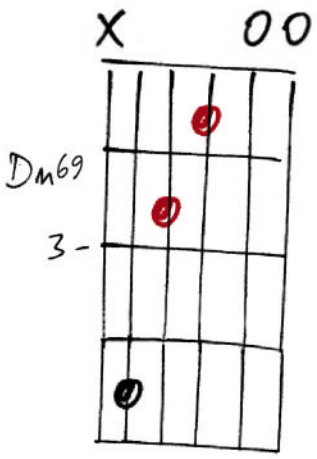
Example 1

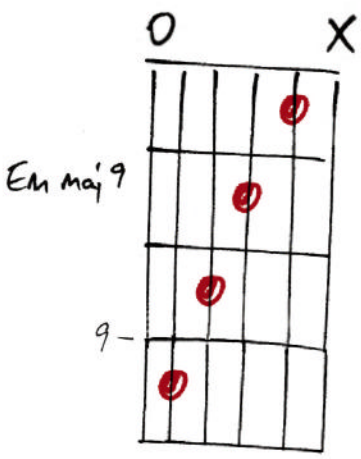
This Em6 chord works beautifully as a passing chord going to or from an Em7. It is as a static, unresolved chord like this that it develops the most tension and mystery, though. John Lennon loved this voicing – and you'll hear it clearly in Jealous Guy and Julia.

Example 2

There are various ways this cliffhanger of a chord could be named, but the most logical is A♭maj7(#5). If you flatten the E on the second string to an E♭ at the 4th fret, you'll see why. This could be resolved to another chord, such as A♭maj7, but its real power is when it is left to hang in the air like an unanswered question…







Example 3

This Am13 is the kind of chord that Brian Setzer might use at the end of a Stray Cats, song and it may remind you of the Minor 6th chord we looked at earlier. But by virtue of the ♭7 (G), this 6th is renamed 13th. The note is still an F# but now code for 'add a ♭7, too'.

Example 4

This Dm6/9 shape is another great chord for endings. As you can see, it's a ringing open chord, adding a B (6th) and an E (9th) above the fretted D Minor triad. You could call this Dm add6 add9, which would be correct, but perhaps a little over-conscientious…

Example 5

What a moment it must have been when Monty Norman decided an Em/maj9 would be the perfect way to end the James Bond theme. The contradictory sounding name abbreviates E Minor with a Major 7th (D#) and a 9th. So the 'Major' part refers to the 7th.

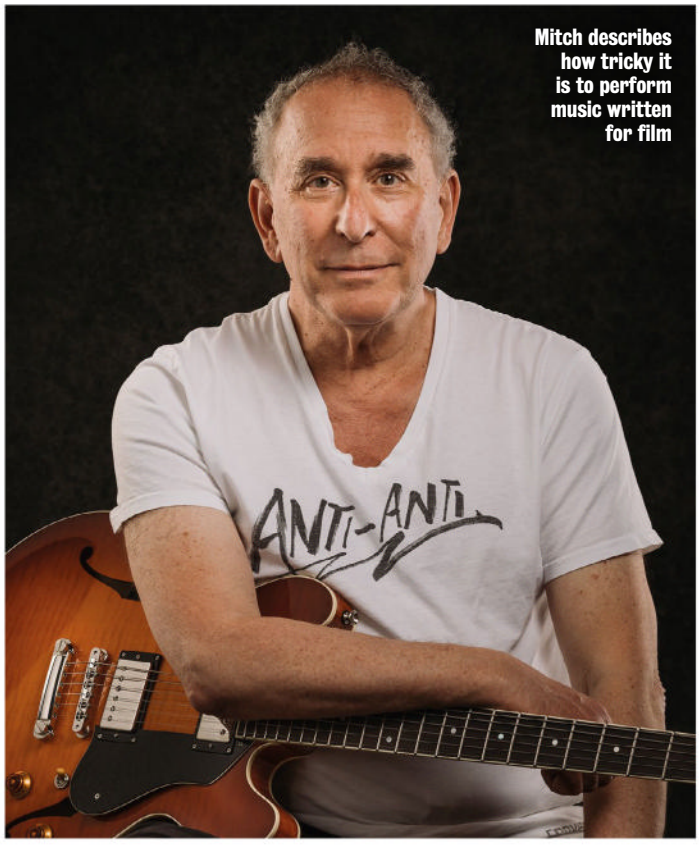
MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Bearly Adequate.***

In recent years, the enthusiastic concert-goer may well have observed a growing trend. Namely, the opportunity to watch movies whose original score is performed by a live orchestra on stage, while the action plays out on a giant screen suspended overhead. Ironically, it's a scenario that Charlie Chaplin, Buster Keaton and Harold Lloyd would have recognised over a century ago, notwithstanding that technology has advanced exponentially from the Silent Era. There's nothing new under the sun, eh? Or the screen, to be fair. Which leads me to Paddington Bear, the eponymous 2014 film.

Titter ye not. I am here to report that it's a wonderful example of a work that operates on two levels and explores themes (immigration, prejudice, acceptance, and inclusion) that are as relevant today as ever. All wrapped within the framework of a delightful entertainment for kids. And trust me, if you're gonna have to perform it 11 times in concert halls around the UK, the undertaking is made a deal more tolerable by being involved in such a heart-warming project.

Of perhaps more relevance to the above average GT reader, the score (Nick Urata) is terrific, incorporating elements of calypso, soul and pop, as well as more conventional film cues. An added bonus is the inclusion of some solo classical guitar bits.



Mitch describes how tricky it is to perform music written for film

"I AVERTED DISASTER BY POSITIONING MYSELF NEXT TO MY DOUBLE BASS PLAYING COLLEAGUE, AND FOLLOWED HIS PART"

"Very interesting. But what of the mechanics of the thing?" I hear you cry, doubtless between mouthfuls of the marmalade sandwich recommended by all wise bears and stored under one's hat in case of emergency.

The orchestral rehearsals comprised two, three-hour sessions followed the next day by an early morning dress run at The Royal Festival Hall, plus two performances. So far, so knackering. But hey, that's why I get paid the medium bucks.

My setup consisted of an old Takamine steel-string acoustic plus a Taylor electro-Spanish guitar, both independently linked to an AER acoustic amplifier and fed to the front-of-house sound system. My mission was to faithfully reproduce the contents of the guitar booklet, lovingly bound and containing catchily entitled ditties such as "1M5" and "3M4". Clicks are provided for each cue, fed through my in-ear monitors. The orchestra isn't afforded this luxury and must rely solely on our conductor so as to follow the score. What could possibly go wrong?

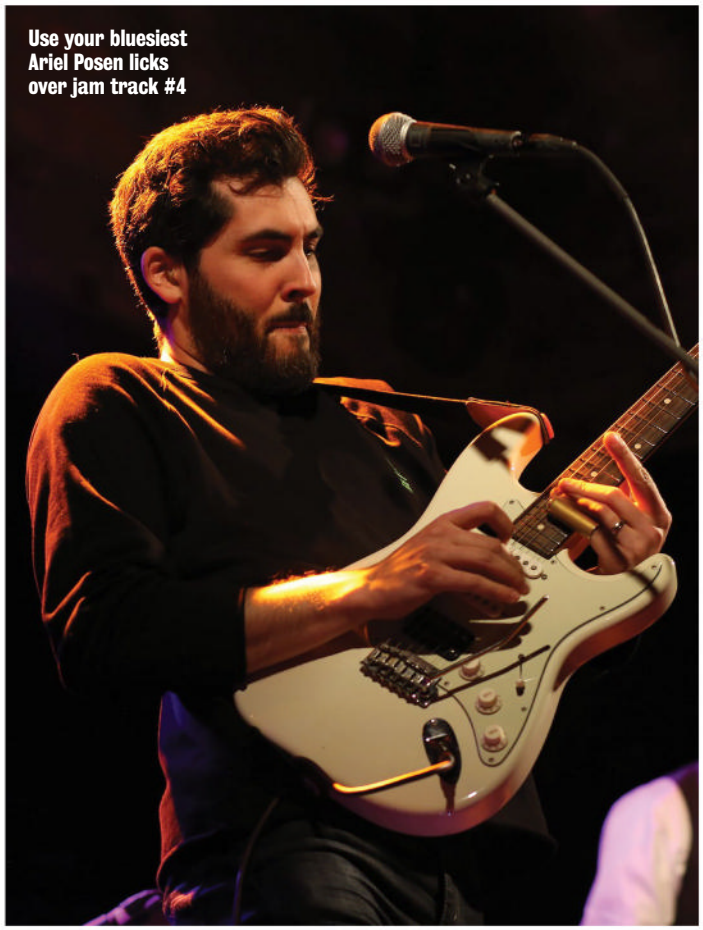
Thankfully there are helpful approximate timings between each cue, and unhelpful microscopic markings to indicate the number of free clicks into each piece. A cautionary note - this is er, film music. The music is written to fit the movie and ain't no walk in the park in 4/4 or 3/4 time signatures. Bars in 1, 5 or 7 appear frequently and randomly and include sudden key changes. In situations such as this the skill of the composer is in producing music that flows seamlessly, regardless of the musical challenge. You need to count like mad. Matters aren't helped by being provided with non-logical click count-ins, all in the service of expediency. Three clicks into a James Brown riff was a particular favourite, guaranteed to unsettle the unwary.

Another potential heart-stopper in the score consists of cues during which the click stops and then restarts. If one happens to be tacet during one such item, it's often a tad difficult to ascertain whether the cue has ended or merely paused. I averted disaster by positioning myself strategically adjacent to my double bass player colleague, and following his part throughout. Top tips from the trenches, eh?

After two weeks of touring "Darkest Peru", as Paddy might have defined it, I dragged my broken body back to the Metropolis and straight into (wait for it), Rocket Man - Live In Concert. At this rate I may yet get the hang of this thing. However, the last word surely belongs to the world's most empathetic example of genus Ursus. "I'll never be like other people. But that's okay. Because I'm a bear."

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

Paddington and friend. Marmalade sandwich (and Mitch's pick) out of frame



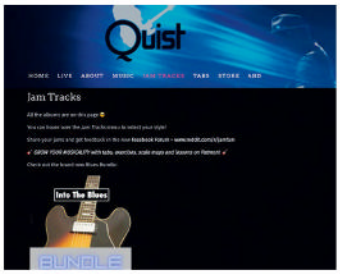
HARRY HERD/REDFERNS

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Easy Rollin' Blues - B Minor
We start with a straightforward blues jam in B Minor, where B Minor Pentatonic (B-D-E-F#-A) is a great place to begin your improvisational journey.

2 Sweet Whiskey Blues (C)
For this sweet jam in C Major, C Minor Pentatonic (C-E♭-F-G-B♭) will work, but for those great, uplifting vibes, try out C Major Pentatonic (C-D-E-G-A) - same five notes as A Minor Pentatonic - and add feeling with the use of bends, vibrato, slurs, etc.



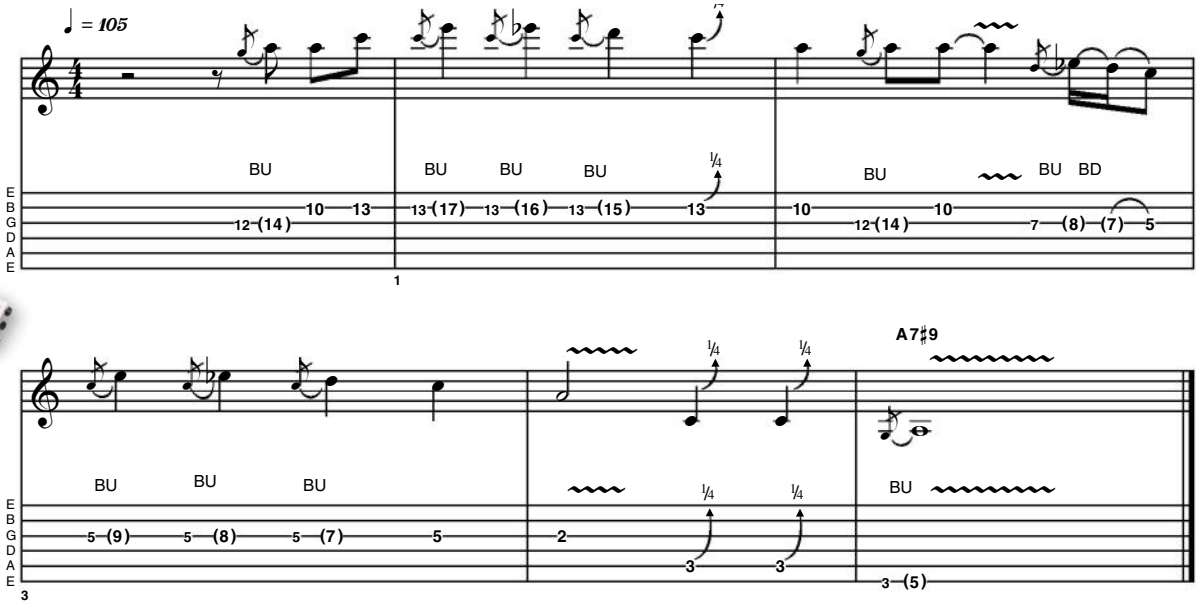
3 Super Slow Blues - G Minor
For this one, G Minor Pentatonic (G-B♭-C-D-F) is your best friend. But also try some of the chord tones: Gm7 (G-B♭-D-F), Cm7 (C-E♭-G-B♭), E♭maj7 (E♭-G-B♭-D) and D7 (D-F#-A-C). Link with scale tones for best effect.

4 Riffy Blues Shuffle (G)
We finish with a fun shuffle in G. This comes from my jam album Into The Blues, Vol. 5, and I recommend starting with G Minor Pentatonic (G-B♭-C-D-F), and then mixing in some G Major Pentatonic (G-A-B-D-E) as well. Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Beats is out now and you can find him on Spotify, Apple Music and Instagram, as well as on Patreon.com/QuistJam for access

PHIL HILBORNE'S ONE-MINUTE LICK — *Blues Scale Bending Lick*

This string bending idea uses A Blues scale: A-C-D-E♭-E-G. After a three-note pick-up the next line involves playing the entire scale by only fretting two different notes. All others are played using string bends from the second note. So after the root (A) you play the ♭3 (C), bend up C-E (3rd), C-E♭ (♭3rd) C-D (2nd), and lastly a 'slightly sharp' blues bend from the C to just short of C#. After another short pick-up lick to end bar 2 the same bending idea repeats an octave lower on the third string before ending with a couple of quarter-tone bends and a ♭7-root (G-A) bend. It's a great way of honing your bending but be careful, as it can be difficult to perform the big bends, particularly on the third string. For inspiration, listen to Gary Moore. Why not try the same idea starting on: 5th fret, sixth string; 17th fret, sixth string; open fifth string; 12th fret, fifth string; 7th fret, fourth, or 17th fret, third string.



FAST

SLOW

JOHN ETHERIDGE

Instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month: the UK jazz-rocker whose new album, Blue Spirits: Live, is rich and vibrant.*

GT: What is it about guitar instrumentals that appeals to you?

JE: I have to say that as a young guy, guitar instrumentals were the *only* things that appealed to me. For instance, The Shadows. What still appeals is that the guitar must be like the vocalist. The first person who ever really achieved this was Eric Clapton in 1965, but the on-going master until his recent death was Jeff Beck.

GT: What can an instrumental provide a listener that a vocal song can't?

JE: The thing is that words solidify it, bring the thing down to earth. That's why most people want vocals, in order to tell a story. But an expressive instrumental can tell a story that's much more evocative, because the imagination is not channelled into a set path (via words).

GT: Any tendencies you aim to embrace or avoid, like rhythms, harmony, playing approach, tones?

JE: The aim (not always achieved!) is to take the listener on a journey. In jazz, for instance, a great player like Wes Montgomery will do this using 1) a formula that goes from single lines to octaves to block chords, thus gradually increasing the gravity of the solo. 2) use of harmony (upper scale extensions) to play phrases and lines that can be subtly oblique. 3) syncopation and rhythmic phrasing to create an infectious sense of groove and swing.

GT: Is the standard song structure always relevant for an instrumental?

JE: Not necessarily, just as it isn't for a song. But it helps an instrumental to be presented like a song, with an unfussy intro, laying the carpet for the melody.

GT: How useful is studying a vocalist's approach for playing guitar melodies?

JE: Vital, I'd say, and often overlooked. Working with a great singer like Vimala Rowe makes me aware that every note is nuanced and shaped with expressive purpose. Also the way these notes are placed across the beat, sometimes ahead but usually a little behind. For a vocally inspired instrumental performance, tone and timbre are much more important than harmonic cleverness (often the jazz musician's trap).

GT: How do you start writing one; is there a typical approach or inspiration for you?

JE: I find it easy to create the first ideas, as this is just like an improvisation. The next idea, which must be associated, and which comes slower and putting things together, or editing the ideas, is the thing that takes time. As someone who likes to basically improvise I can find the whole process taxing. Needs to be done though!

GT: What do you aim for when your performance is centre stage as it is when playing an instrumental?

JE: Obviously, the basic paramount requirement is that you hold the listener's attention. This has to be done without words, which are the natural way in for an audience,

> *"I'M A MINOR KEY BLOKE, REALLY. C MINOR IS MY KEY! I THINK OF PAT METHENY AS D MAJOR - OPTIMISTIC AND WELL ADJUSTED!"*

to the musical experience. "My baby done left me" - everybody can relate to that - so you've got their attention! Really every device you come up with has this end in sight - to get the listener to hear your story. If you are a 'jazz' player you might use dissonance and rhythmic displacements to keep up interest. More of a bluesy player, you'd use an overdrive tone, string bending, vibrato etc to create emotional effect.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Do you think this can be useful for developing pace and dynamics over the instrumental's duration?

JE: I like to start the solo with a few short low phrases - "Hello" or "Good morning" (the equivalent of) - then longer phrases and lines. Gradually rising up the fingerboard. Some more bends, some 'outside' dissonances (not in the home scale of the piece), rhythmic shifts. The basic concept is 'tension and release' - the essence of all activity. This way you hopefully engage the listener even without words. Always bear in mind the vocal quality of what you are doing.

GT: What type of guitar tone do you prefer for playing instrumentals?

JE: In essence the guitar (without effects) has a short note. If you aren't going to use overdrive, echo, etc, you'll probably need to fatten up the note either with chords or octaves. This is the way someone like Wes Montgomery would get round the short note problem. After Clapton's revolution, you could use sustain to lengthen the note and so manipulate it like a singer with bends, vibrato, etc. I use both approaches, but if I am the lead instrument with organ or piano taking care of the chords I would use a fair amount of overdrive. My model for melody playing in a context like this is always Jeff Beck, the master. How much expression he could get out of one note!!

GT: Do you have favourite keys or tempos?

JE: I tend to enjoy tempos either really slow or really fast. If fast, I would go for a shorter basic note and would aim to feel cool, almost detached, unsnagged by emotion. This is why be-boppers like Charlie Parker and Stan Getz took certain drugs that enabled them to play incredibly fast and very relaxed. I'm not recommending that, I hasten to add! If the tempo is very slow, which I also love, I'll use a much more expressive tone, and will engage my emotions (thinking about a sadness, for example) to get something evocative and affecting into the playing.

GT: Do you find Minor or Major keys easier or preferable to write in?

JE: I'm a Minor key bloke, really. I go for the melancholy. C Minor is my key! I think of Pat Metheny as D Major - optimistic and well adjusted! Having said that, one of the compositions on my Blue Spirits album is in D Major (Distant Voice). Another is in D Minor (Broken Hill).

GT: Do you have any favourite modes?

JE: I think it's really important to concentrate your attention onto a few modes

John Etheridge, one of the UK's most celebrated jazz-rock musicians

PHOTO: OLLY CURTIS

or scales, rather than think you can cover everything. Start with the ones that are universally useful. Dorian for instance. Lydian also, the scale that properly fits a Major 7 chord. Learn these all over the neck in every position. I love the Diminished scale. It yields so many possibilities and everything you play using it can be replicated in Minor 3rds up and down the neck.

GT: What about harmonising melodies?

JE: First, be very careful not to obscure the melody. So many jazz players, in order to show off their mastery of chordal extension and substitution, overdo it and lose the melody. I've been guilty of this. Someone criticised me for a version of In A Sentimental Mood (it's on YouTube) where I wrote an arrangement with loads of chords and key changes. I take his point! I prefer a simpler harmonisation now. Rhythm and melody are paramount. Harmony is enhancement and colouration, and if you elevate it too high you'll lose the audience.

GT: What guitar instrumentals have really inspired you?

JE: 1. Eric Clapton - Steppin' Out (Bluesbreakers 1966). This the first and most masterful of all extended overdrive guitar solos. At the time a completely revolutionary guitar sound; *nobody* sounded like that in 65/66. I was utterly floored when I heard, in a local pub, this sound and playing. The benchmark before this was the back pickup Telecaster sound (Mike Bloomfield on Paul Butterfield's 1965 album), or the Chuck Berry on amphetamines sound of Dave Davies on You Really Got Me (The Kinks). Here was someone actually 'singing' on the guitar. The proof that Eric was so radical is that within a year or so every copycat and his dog had a Les Paul and a Marshall (you couldn't give Les Pauls away before that). I was astonished by the blatant plagiarism. The elegance of the structure and execution. This is a man only just 21, but yet the construction and poise of this still amazes me. It's obviously basically a Pentatonic scale, but within that parameter, the perfect placement of the notes on and off the beat, the beautiful measured vibrato and the little bits of feedback.

2) Ollie Halsall/Patto - Give It All Away Ollie was the legato trailblazer. This solo was recorded in March 1971, before Mahavishnu, Holdsworth, Van Halen etc. I remember where I was when I heard it on the radio. An unsung hero and his finest moment.

3) Wonderful Land - The Shadows. I had to pick something by them (any number of good hits) as Hank Marvin was my (all of us of my age) first hero. The red Strat, the sound of the echo and the Vox AC30. It comes back to tone again, and he had the best sound in 1960. Jimi Hendrix said Hank Marvin was his favourite and said he wasn't joking. I can see it. Once again it's melody, skilfully played (no real improv, not like Stepping Out).

4) Django Reinhardt - Love's Melody. There are so many extraordinary Reinhardt solos. This one from a 1946 session at Decca West Hampstead, with a particularly good English rhythm section, is the most beautiful capturing of Django's sound (using fairly light gauge strings apparently). A lot of the elements of his playing (sophisticated in all areas of course), were unique in jazz guitar at the time, like string bending and heavy vibrato (influential on people like BB King). The effortless flow and inventiveness are remarkable. Reinhardt for me is a man for all ages. As a kid I was blown away by the speed (nobody was that fast in 1963). Then the sound got me. Then the inventiveness and the harmony. I'd say Reinhardt and Hendrix are the greatest guitarists of the 20th Century and the most influential are Charlie Christian, Chuck Berry and Eric Clapton.

John Etheridge's album, Blue Spirits: Live, is out now. Check out john-etheridge.com for solo tour dates, and gigs with Soft Machine.

5 DECADES OF RIFFS!

Simon Barnard showcases how the guitar riff has been integral to popular music since the '50s. This lesson is designed to help you create authentic sounding rhythm and lead ideas with the minimum of fuss.

ABILITY RATING Moderate ★★★☆☆

Info https://bit.ly/3vVtyrs
Key Various **Tempo** Various

Will improve your...
✔ Fretboard navigation
✔ Scale knowledge
✔ Use of effects

The guitar is one of the most popular instruments of all time. Ever since Les Paul and Leo Fender put their names on some of the first ever solidbody electric guitar lines in the 1940s and '50s, the instrument has become a huge part of pop culture, and maintained this status ever since. Along with the development of amplification and effects, the electric guitar is one of the most important developments in 20th century music. Amplifiers allowed guitarists to step out of their traditional accompaniment role and provide solos and riffs that could cut through the band with ease. Since the '50s and even before, riffs have held legendary status among players and fans alike. A great guitar riff makes the song memorable, and has helped plenty of guitarists become heroes in the process.

The riff can take many forms, which you will see throughout the following seven mini pieces, covering a range of playing styles over the last 70 years. Single-note riffs have been common in all styles of music, with double-stops employed to add a little more output to the texture. Riffs can be chordy, too, whether it's overdriven powerchords or arpeggiated triads and extensions. Effects have also played their part, with players from Jimi Hendrix to The Edge using new sounds to create something different.

Two of the most popular scales for creating riffs are the Minor Pentatonic (R-♭3-4-5-♭7) and Blues scale (R-♭3-4-♭5-5-♭7). These appear throughout our study across all decades, sometimes with the inclusion of additional chromatic passing notes. The Mixolydian mode (R-2-3-4-5-6-♭7) is a popular choice to play over Dominant 7th chords and Major triads, with the Major Pentatonic (R-2-3-5-6) another great scale to employ in Major keys. The Natural Minor (R-2-♭3-4-5-♭6-♭7) is often used for riffs of a heavier persuasion.

The following six decade study pieces show how guitar riffs have been employed from the 1950s through to the 2000s. You will learn a lot from rhythmic approaches through to harmonic ideas.

While it's impossible to select the best riffs ever, we have referenced some of particular note (see left). If you listen and/or play each song riff, see if you can spot anything shared from structural simplicity to rhythms, chord usage to key centres.

Lastly, as this feature is full of tips, make sure you come up with your own riffs too. While the best ones maybe already recorded,you might just create the next Smoke On The Water or Black Dog!

NEXT MONTH *Jamie Humphries goes global with six stunning scales, all on video!*

60 GREAT RIFFS!

Here are 10 noteworthy riffs from each decade across a range of genres, showcasing some of the world's top ambassadors of the guitar riff.

'50s
Twenty Flight Rock - Eddie Cochran
Boom Boom - John Lee Hooker
Johnny B Goode - Chuck Berry
Heartbeat - Buddy Holly
Bo Diddley - Bo Diddley
Hound Dog - Scotty Moore (Elvis Presley)
La Bamba - Ritchie Valens
Susie Q - James Burton
Smokestack Lightning - Howlin' Wolf
Rumble - Link Wray

'60s
Day Tripper - The Beatles
Satisfaction - The Rolling Stones
You Really Got Me - The Kinks
Sunshine Of Your Love - Cream
Purple Haze - Jimi Hendrix
Oh, Pretty Woman - Roy Orbison
I Can't Explain - The Who
Born To Be Wild - Steppenwolf
Pipeline - The Chantays
Misirlou - Dick Dale

'70s
Burn - Deep Purple
Black Dog - Led Zeppelin
Life In The Fast Lane - The Eagles
Walk This Way - Aerosmith
War Pigs - Black Sabbath
Whole Lotta Rosie - AC/DC
La Grange - ZZ Top
Le Freak - Chic
Play That Funky Music - Wild Cherry
Funk #49 - James Gang

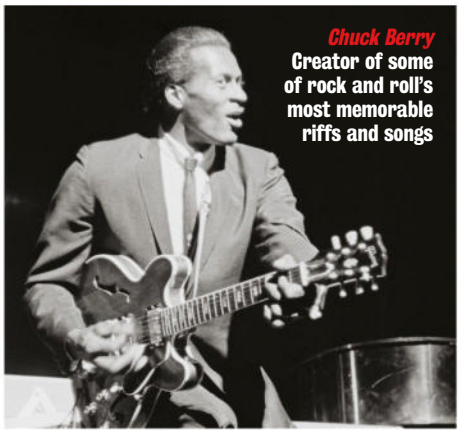
'80s
This Charming Man - The Smiths
Just Like Heaven - The Cure
Where The Streets Have No Name - U2
Message In A Bottle - The Police
She Sells Sanctuary - The Cult
Kickstart My Heart - Mötley Crüe
Street Lethal - Racer X
Surfing With The Alien - Joe Satriani
Mr Scary - Dokken
Bark At The Moon - Ozzy Osbourne

'90s
Scentless Apprentice - Nirvana
Them Bones - Alice In Chains
Spoonman - Soundgarden
Dogman - Kings X
Bombtrack - Rage Against The Machine
Enter Sandman - Metallica
Symphony Of Destruction - Megadeth
Walk - Pantera
Even Flow - Pearl Jam
Suck My Kiss - Red Hot Chilli Peppers

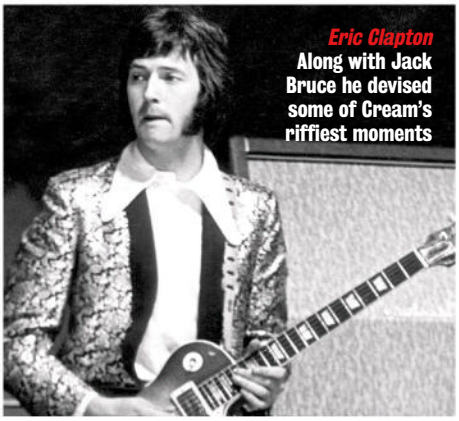
2000s
Adventure Of A Lifetime - Coldplay
Mr Brightside - The Killers
Plug In Baby - Muse
Molly's Chambers - Kings Of Leon
Times Like These - Foo Fighters
When The Curtain Falls - Greta Van Fleet
Keep On Swinging - Rival Sons
Seven Nation Army - The White Stripes
I Believe In A Thing Called Love - The Darkness
American Idiot - Green Day

Get the Tone

A variety of tones has been used throughout the accompanying pieces to reflect some of the guitar tones from each decade. It will help greatly if your guitar reflects, as closely as it can, the overall vibe of each style and era. By and large, a bridge pickup with varying degrees of gain will serve you well, with a few integral effects added at times.



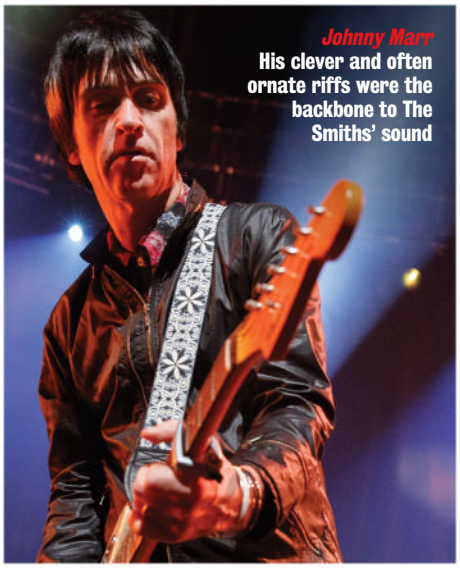
Chuck Berry
Creator of some of rock and roll's most memorable riffs and songs



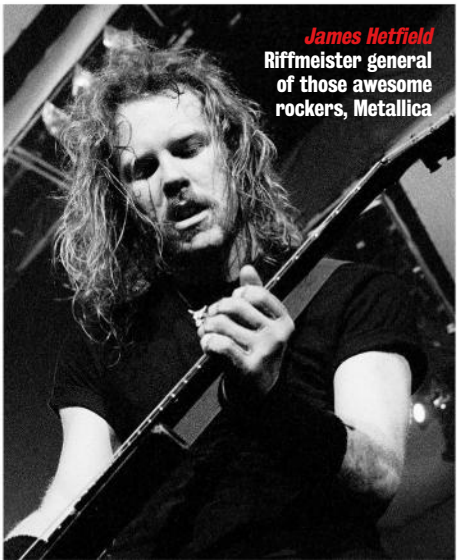
Eric Clapton
Along with Jack Bruce he devised some of Cream's riffiest moments

Jimmy Page
The Led Zeppelin catalogue contains some of the greatest guitar riffs of all time

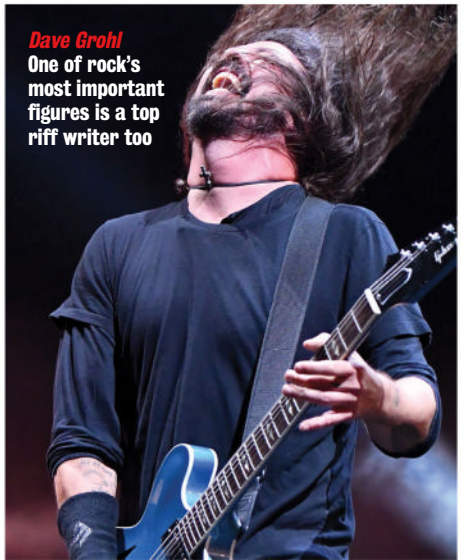
Nile Rodgers
His funky licks and riffs propelled the music of Chic, Sister Sledge, Diana Ross and David Bowie



Johnny Marr
His clever and often ornate riffs were the backbone to The Smiths' sound



James Hetfield
Riffmeister general of those awesome rockers, Metallica



Dave Grohl
One of rock's most important figures is a top riff writer too

"'Solos come and go, but riffs last forever.' So states Keith Richards, creator of Satisfaction, Start Me Up, Jumping Jack Flash, and many more of rock and pop's top moments"

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PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

'50S STUDY PIECE

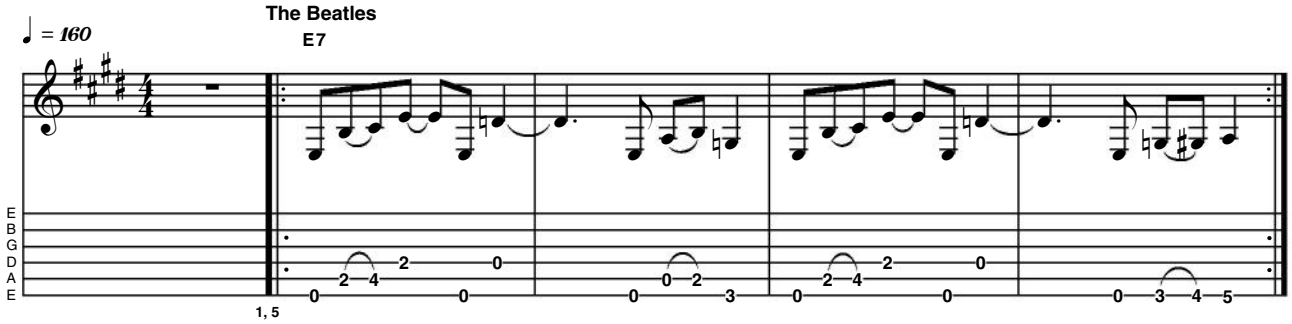
The first two sections of this study piece feature single-note lines in the style of Eddie Cochran and John Lee Hooker. Scales used are the Mixolydian mode (with added ♭3) and Minor Pentatonic respectively. A double-stop Chuck Berry line follows, utilising the Mixolydian mode, a huge part of Berry's vocabulary. A Buddy Holly style riff in diatonic 3rds follows, before a Bo Diddley example shows how chords can be used to create rhythmical and memorable riffs.

PLAY BACKING

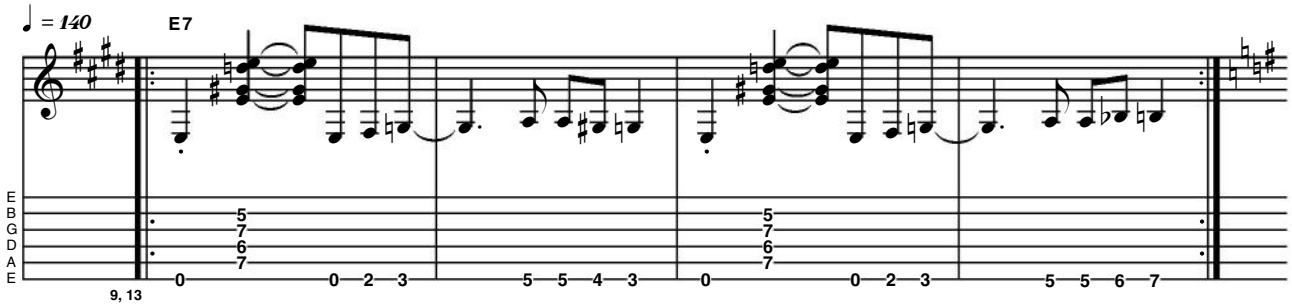
'60S STUDY PIECE

The Mixolydian mode kicks off the '60s with a riff inspired by The Beatles. The Rolling Stones feature in the next example with a single-string Minor Pentatonic riff. Both of these examples use Major and Minor 3rd, which is common in many styles. Powerchords feature next, with an idea inspired by The Kinks, who had several hits built around this approach. Eric Clapton fused chords and single notes to create some memorable licks, often featuring bluesy bends, while Jimi Hendrix took this idea further with added fuzz. Both of these licks are mainly built around the E Blues scale (E G A B♭ B D).

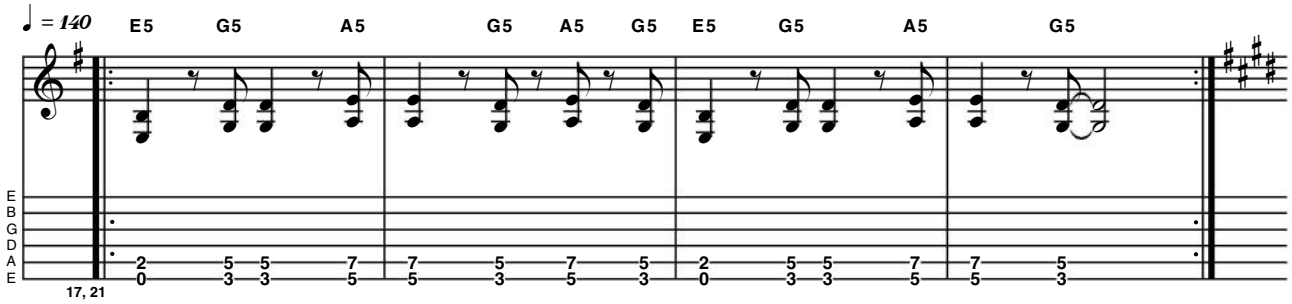
The Beatles



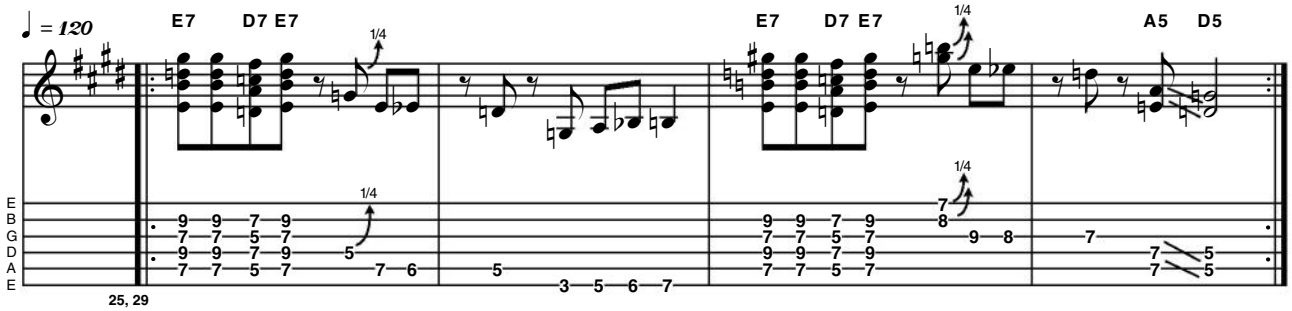
The Rolling Stones



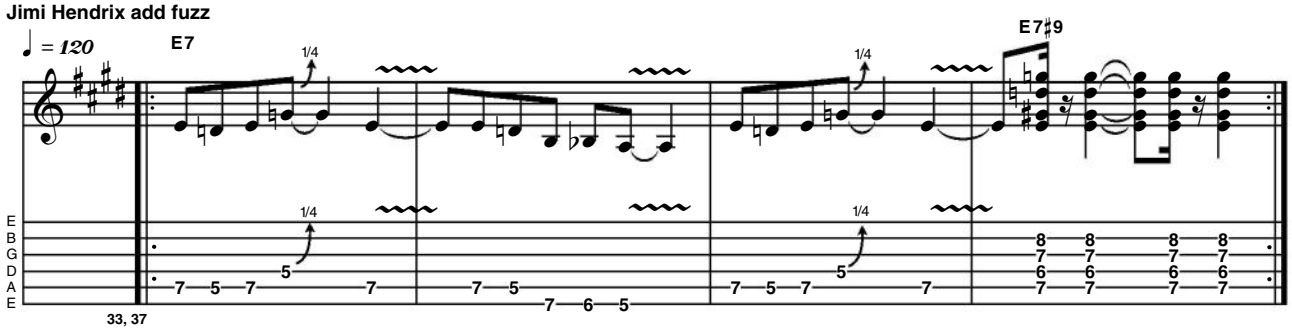
The Kinks



Cream



Jimi Hendrix add fuzz



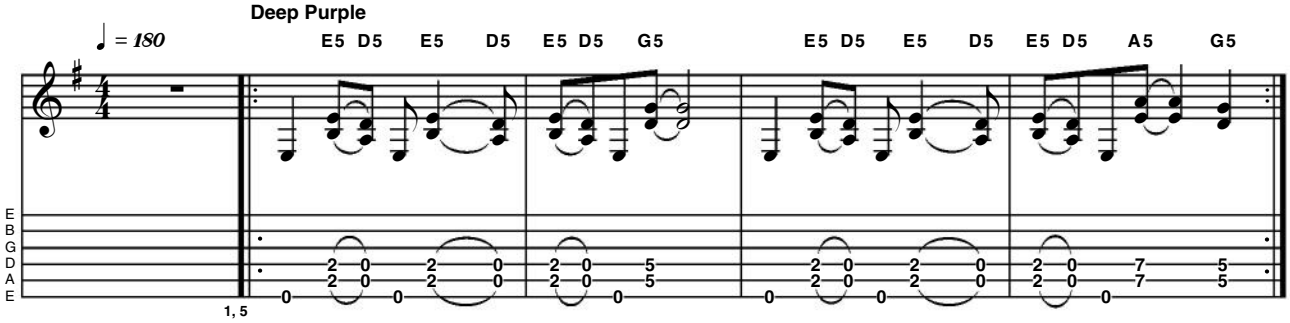
PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

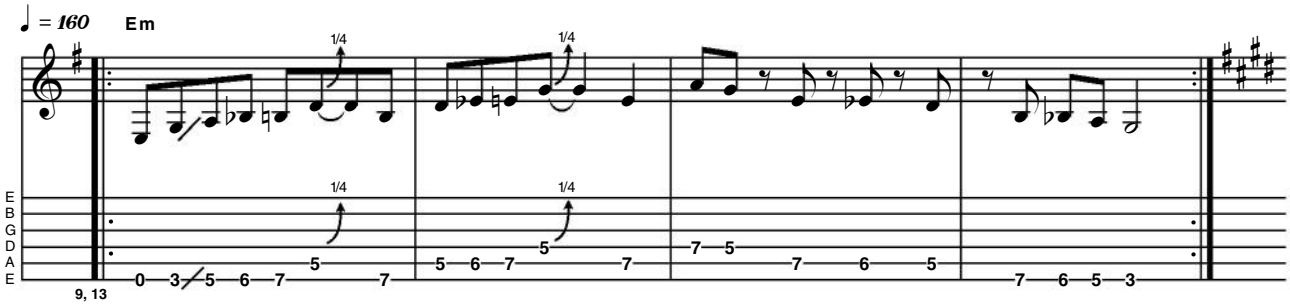
'70S STUDY PIECE

A Ritchie Blackmore-style Minor Pentatonic double-stop riff kicks off the '70s piece with a Jimmy Page-inspired Blues scale riff following. Funk was big in the '70s. James Gang, featuring Joe Walsh on guitar, fused funk and rock to create syncopated chordy riffs as seen in the next example. Joe Perry and Brad Whitford from Aerosmith took influence from the syncopation of funk to create some classic riffs, as found in the next lick, while even the likes of Tony Iommi from Black Sabbath wrote some excellent single-note syncopated riffs, alongside his legendary crushing powerchord lines.

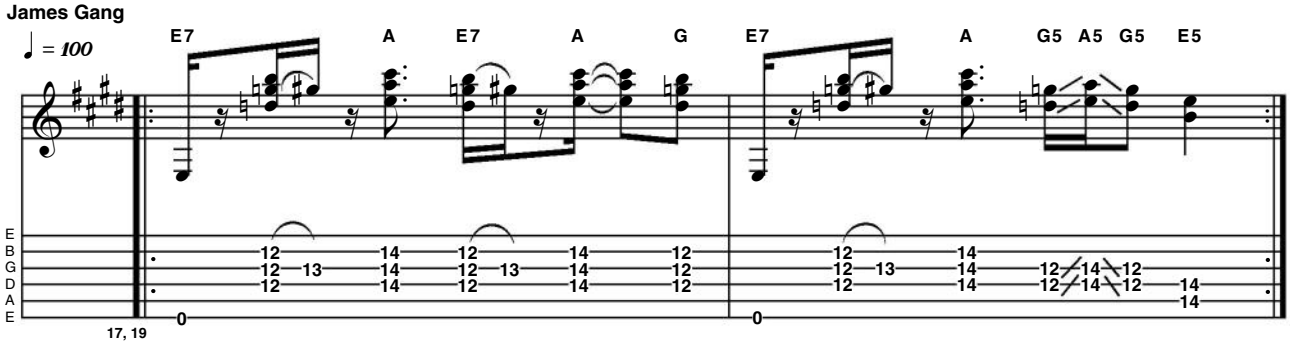
Deep Purple



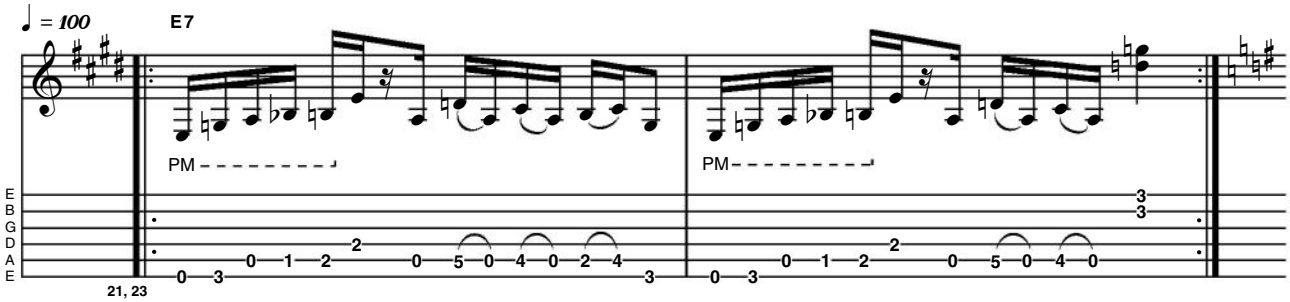
Led Zeppelin



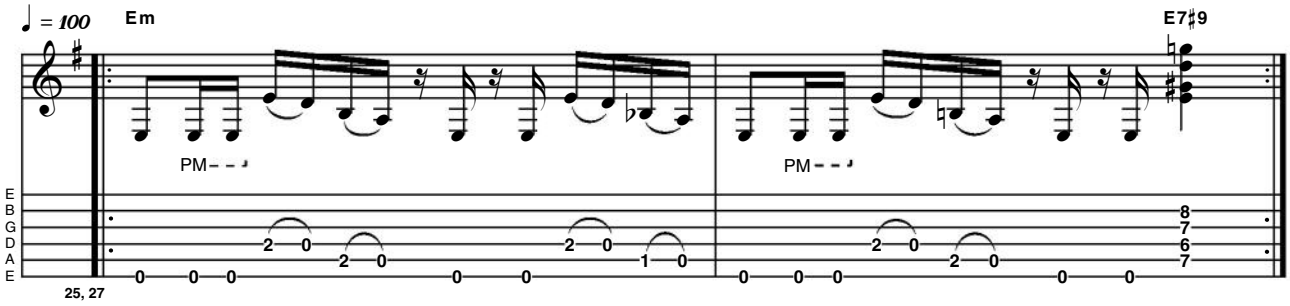
James Gang



Aerosmith



Black Sabbath

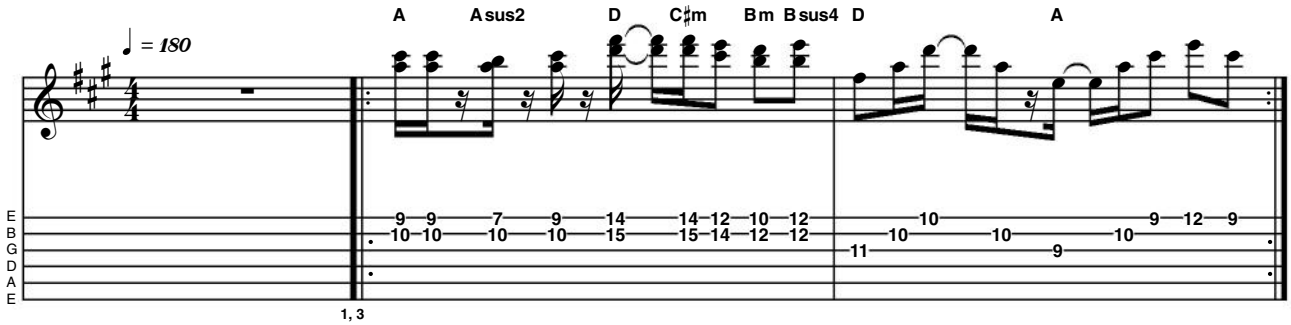


PLAY BACKING

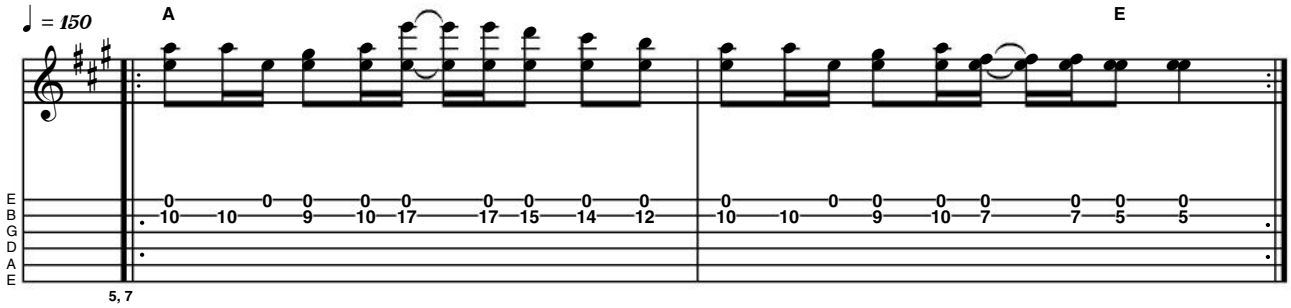
'80S STUDY PIECE PART 1: BRIT-ROCK

The guitar riff took on different forms in the '80s in the UK and Ireland. The use of chorus was popular, and is featured in all the following examples. Johnny Marr from The Smiths famously used double-stops and arpeggios to create era-defining riffs, as in the first example. Porl Thompson wrote some great riffs for The Cure using single-note lines and open drones, while The Edge from U2 used delay to forge his unique sound. One of the decade's top guitarists, The Police's Andy Summers used sus2 and add9 chords to shape his identity, while Billy Duffy from The Cult used chorus, overdrive, blues licks, and open-string drones.

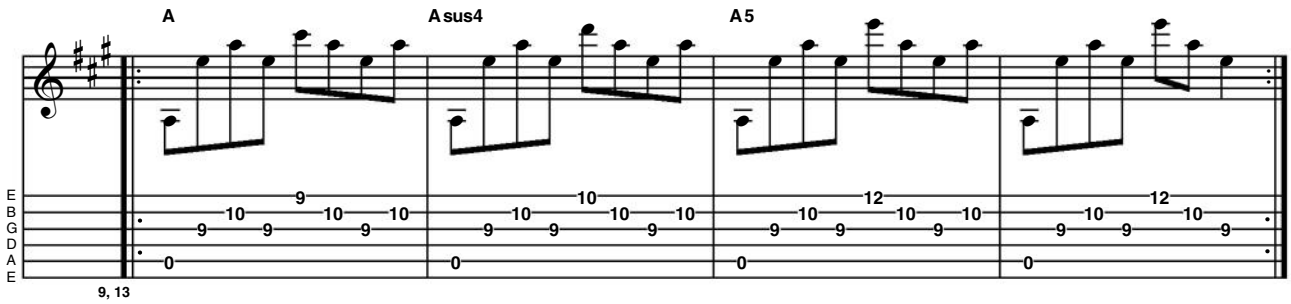
The Smiths with chorus



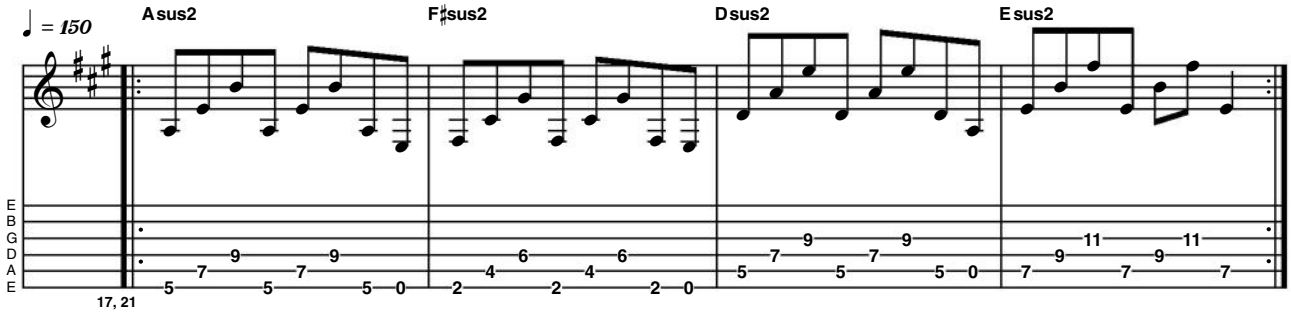
The Cure with chorus



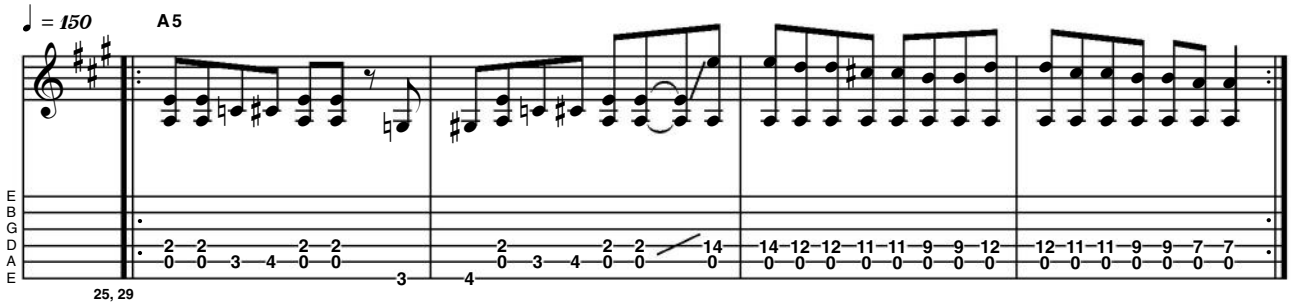
U2 with chorus and delay (375 ms/1/8 dotted)



The Police with chorus (turn off delay)



The Cult with chorus and overdrive



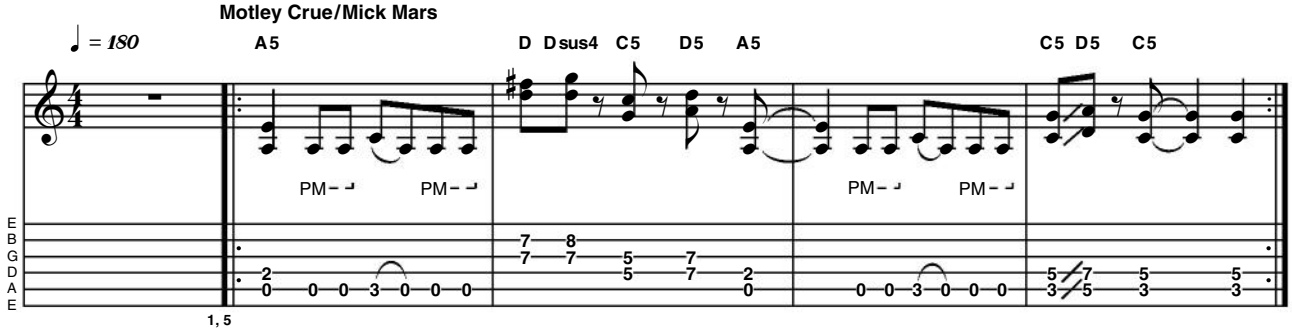
PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

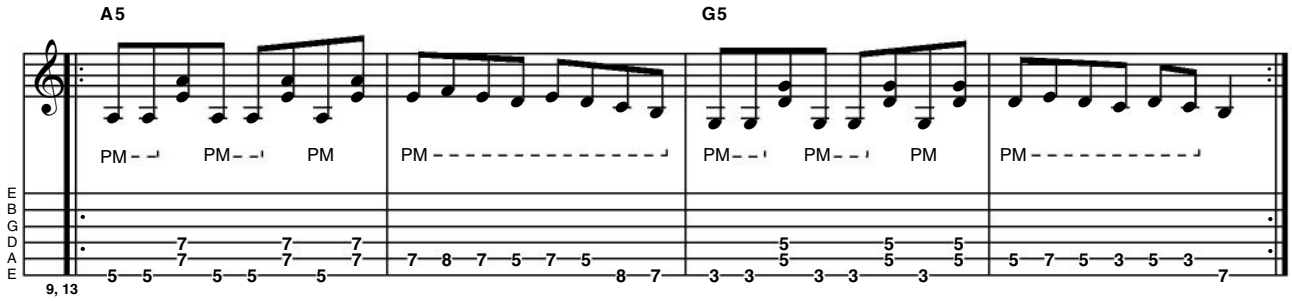
'80s STUDY PIECE PART 2: HARD ROCK

The '80s was also the decade of virtuosic heavy metal. Mick Mars from Mötley Crüe combined the Minor Pentatonic with double-stops to create some of the era's top riffs. Paul Gilbert from Racer X showcased his guitar skills with three-notes-per-string licks, strong alternate picking with a tight, palm-muted playing style. Joe Satriani took the '80s by storm with his prowess, often using various modes along with Pentatonic scales to create fabulous rocky riffs. George Lynch would often use pedal tones to write slick, single-string minor key riffs, drawing on the ♭6 and sometimes ♭2. Jake E Lee, during his time with Ozzy Osbourne, used double-stops and palm-muted open strings to create influential metal-style riffs as seen in this final example.

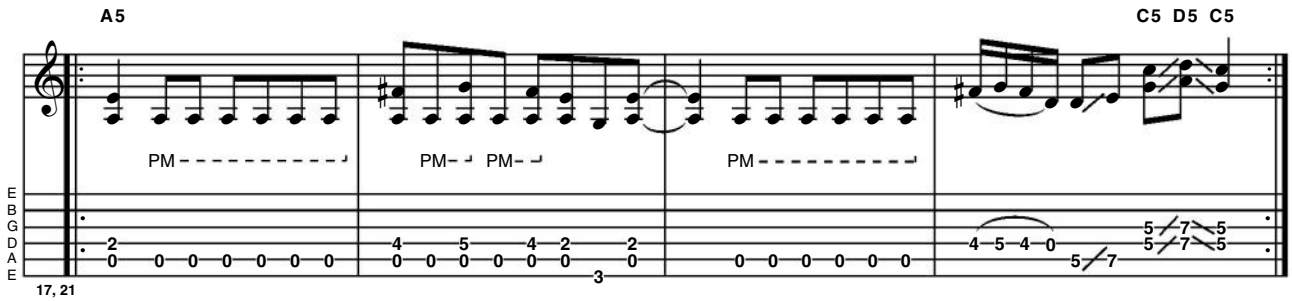
Motley Crue/Mick Mars



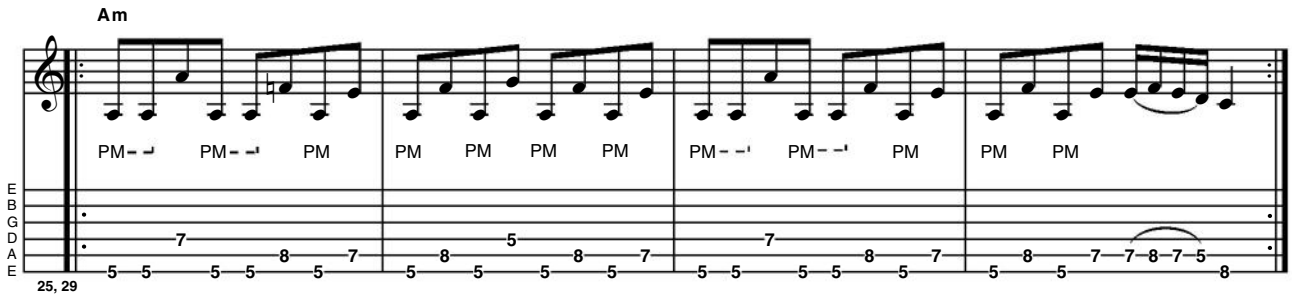
Racer X/Paul Gilbert



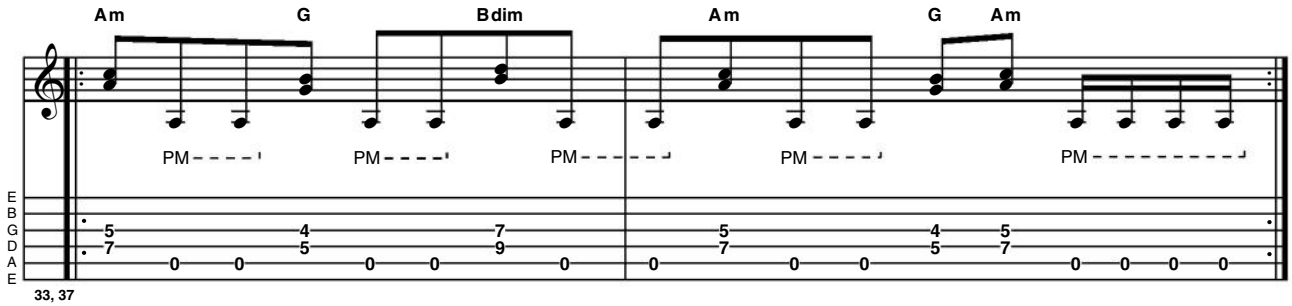
Joe Satriani



Dokken/George Lynch



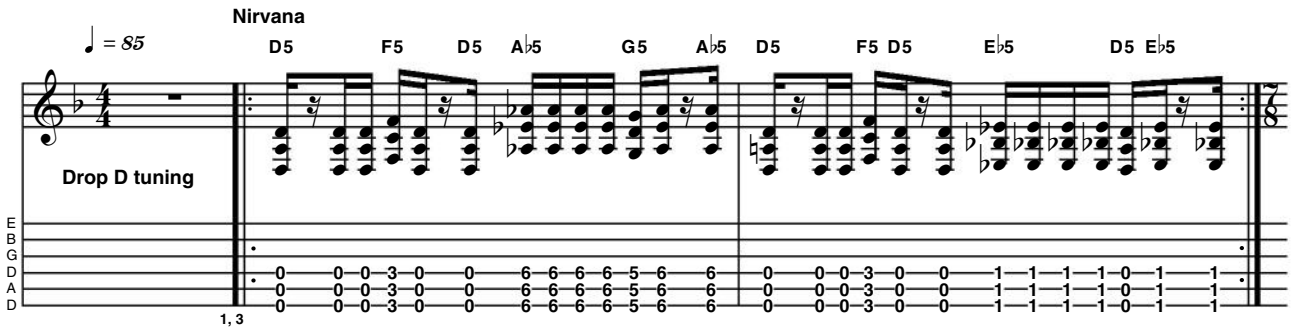
Ozzy Osbourne/Jake E Lee

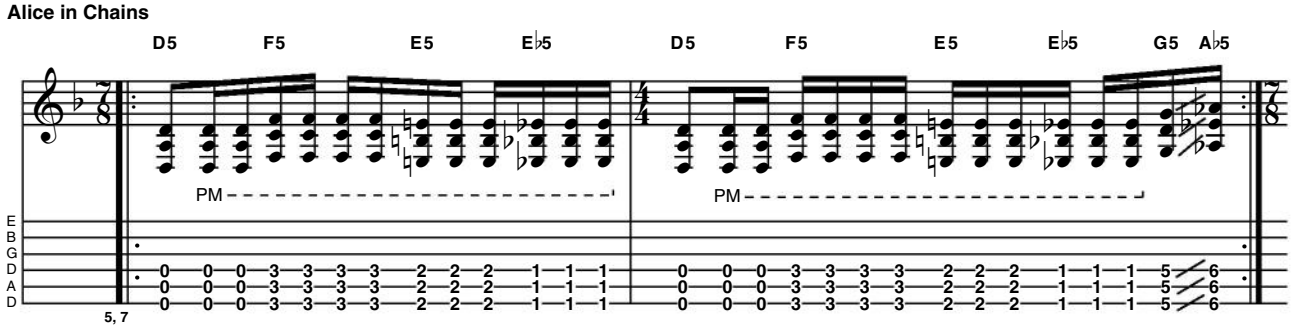


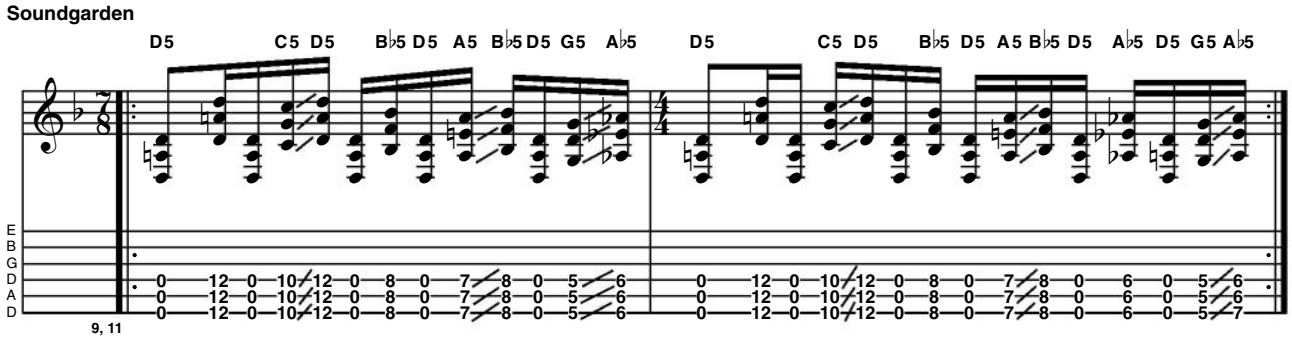
PLAY BACKING

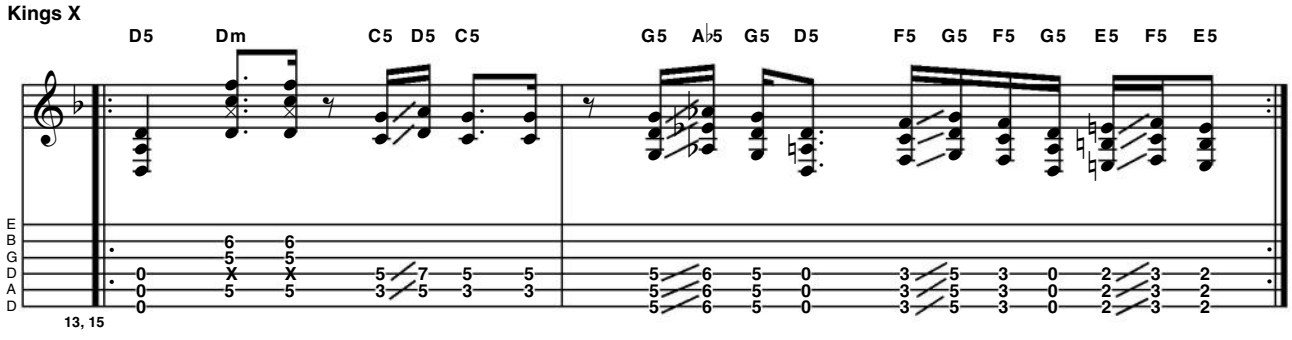
'90s STUDY PIECE

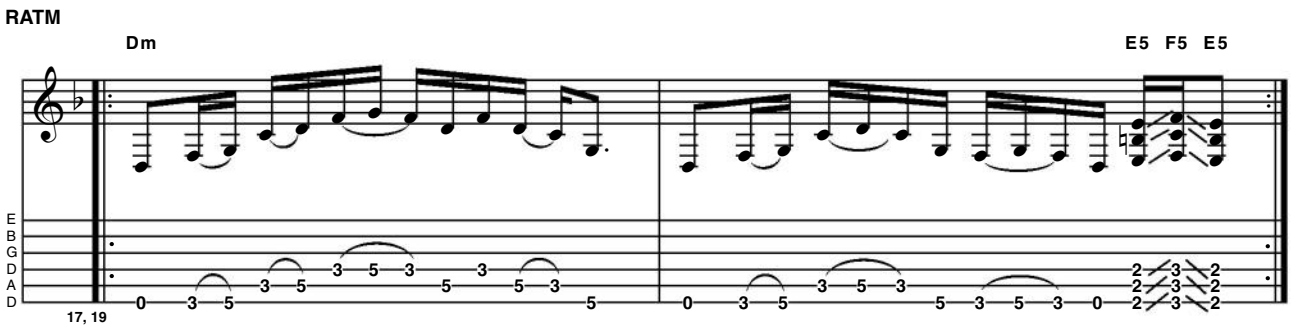
Grunge was a huge part of the '90s, changing the approach of guitar playing considerably. This study piece uses drop D tuning throughout. The opening Nirvana style syncopated riff is followed by Alice In Chains and Soundgarden influenced ideas, which alternate between 7/8 and 4/4 time signatures. Ty Tabor of Kings X wrote some superbly creative riffs using multiple chord shapes alongside single-finger drop D chords, as found in the next example. This piece closes with Pentatonic riffing styled after Rage Against The Machine, which shows their guitarist Tom Morello's '70s influence.











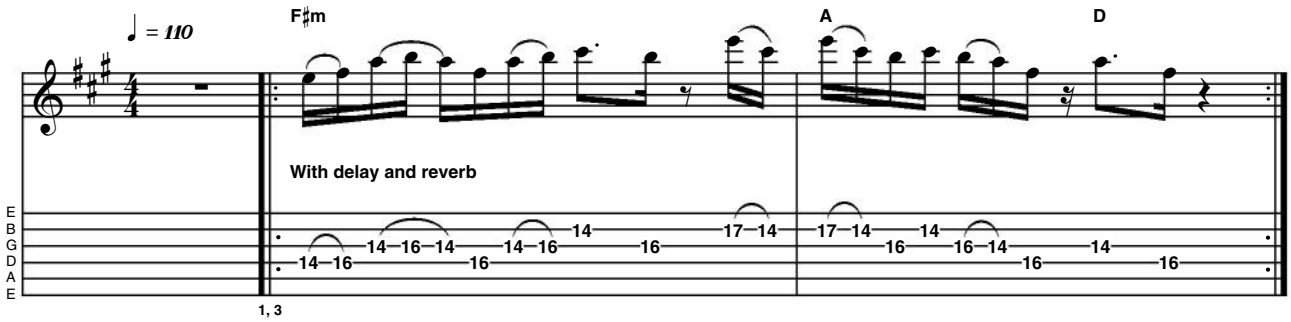
PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

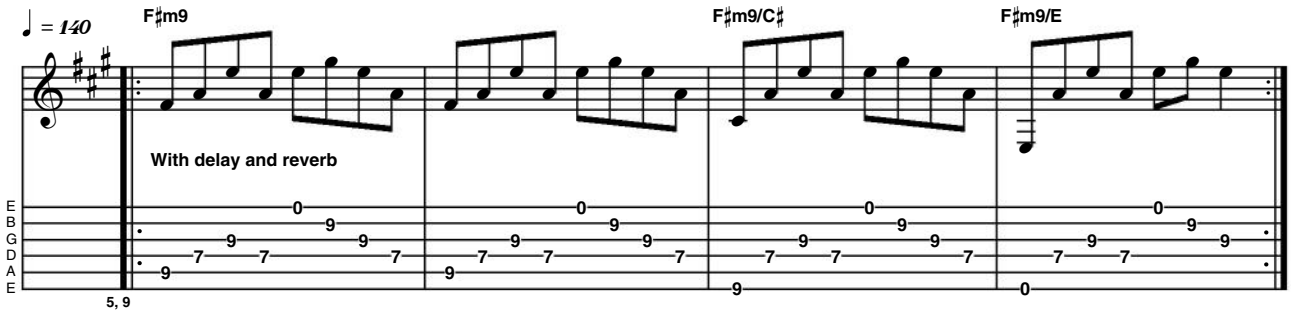
2000s STUDY PIECE

Jonny Buckland has created many melodic guitar riffs for Coldplay. This first example shows how he might use the Minor Pentatonic scale with added reverb and delay to forge a great guitar hook. Our second example shows how Dave Keuning from The Killers used arpeggios as the backbone for songs that powered the decade's pub-rock and wedding band circuit. Over in the UK, Arctic Monkeys often exploited the ♭5 within the Blues scale to write angular riffs, while Kings Of Leon created stadium-worthy riffs as seen in this powerchord based example. Dave Grohl and his band Foo Fighters are still flying the flag for the guitar riff, as our final example shows. Grohl's drumming background in Nirvana was no doubt a component to his rhythmically syncopated guitar hooks.

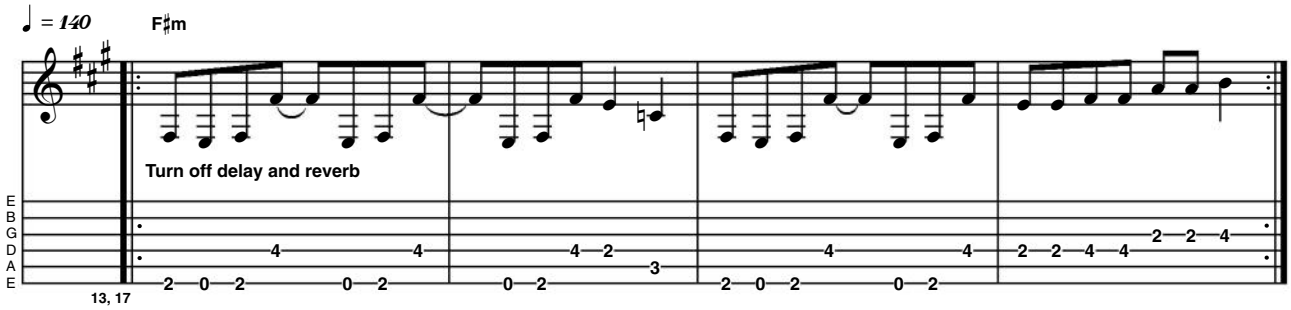
Coldplay



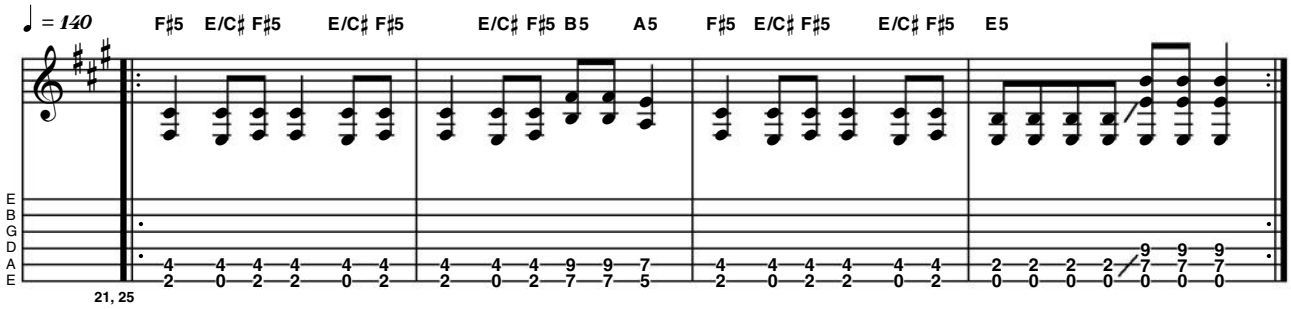
The Killers



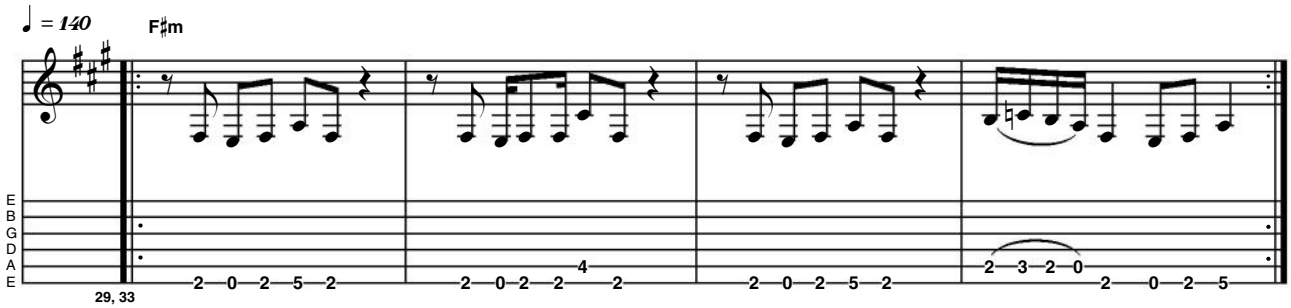
Arctic Monkeys



Kings Of Leon



Foo Fighters



VIDEO MASTERCLASS

Mika Tyyskä: Rodeo Road

VIDEO

We welcome 'Mr Fastfinger', who lets us in on his secrets for creating vibrant rock-fusion melodies over Jason Sidwell's track, Rodeo Road. ***Jon Bishop*** is your guide.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3vVtyrs
Key Various **Tempo** 154 bpm

Will improve your…
- ✔ Switching between tonalities
- ✔ Rock and blues licks
- ✔ Use of semiquaver and quaver triplets

Mika Tyyskä in his studio laying down the solo for Rodeo Road

This month's video feature came about after a recent shred licks lesson on Mika Tyyskä (see GT355) which was in turn inspired by several reader requests for a feature or two on the Finland-based rock virtuoso. Mika is probably best known for his work as the cartoon character Mr Fastfinger, from the Guitar Shred Show website. He is also a composer and has recorded many instrumental albums. After a few email discussions with Mika, Jason recorded the triplet-based boogie track Rodeo Road. Two weeks later, Mika submitted a stunning video featuring his solo, an in-depth discussion on his creative approach and insights into his guitar setup and tones.

Rodeo Road starts out with a double-stop riff constructed from the A Mixolydian mode (A-B-C#-D-E-F#-G). Mika adds the Minor 3rd (C) to provide a bluesy flavour. This mode works well for verse one too, and Mika punctuates the turnaround with chord stabs. If you'd like a simpler option for the verse then A Major Pentatonic (A-B-C#-E-F#) will serve well. Mixolydian mode can also be divided up into other five-note combinations and Mika uses the Indian sounding, A Mixolydian Pentatonic (A-C#-D-E-G). This scale is especially effective for creating catchy motifs. Mika also takes us inside the concept of using pedal tones to create runs. He often favours a hybrid picking technique with the pick concentrating on the down picks and the picking-hand fingers plucking higher strings as required. Hybrid picking is a great way to achieve a dynamic tone and create easier-to-play wide-interval licks.

Another signature idea is a concept Mika refers to as the 'two notes, one note' pattern. This is a nice way to break up arpeggios and helps to create flowing arpeggio runs. The sweep picking rules apply here, so when moving to an adjacent string the same picking direction is used.

The middle section pivots into a new key with a collection of chords taken from the harmonised G Minor/B♭ Major scale. Over all of these chords Mika plays phrases constructed from G Natural Minor scale (G-A-B♭-C-D-E♭-F). The last four chords of the middle section move into G Major and Mika makes a point of outlining this change.

The final verse pivots into B Major, so it's partially the case of moving the licks and ideas from verse one up two frets. The scale of choice here is B Mixolydian (B-C#-D#-E-F#-G#-A), or again if you'd prefer something simpler when jamming over the track yourself, the five-note B Major Pentatonic scale (B-C#-D#-F#-G#) works great.

There's a lot to take in here, so watch Mika's hands closely, take note of his personal tips, absorb his insights during the analysis section of the video and once you have mastered some licks in his solo, look to creating one of your own over Rodeo Road. Have fun with your soloing!

NEXT MONTH *Declan presents 12 examples from the fingerpicking shredder* ***Matteo Mancuso***

Get the Tone

Mika used his Ruokangas guitar on both bridge, and bridge and middle pickup selections, but any guitar will work well. Dial up an overdriven tone with plenty of sustain and experiment with the guitar's controls to achieve the desired sound. Mika rolls off the volume control to get his clean tone. Compressor, reverb and delay can be added to complete the sonic picture.

TRACK RECORD Mika has released six albums since 2019. These are: Exploding Heart, Mountain Tone 1, Mountain Tone 2, Extravaganza, Flight Mode, and his latest release, Tremors, in 2023. All these (and the many more albums and EPs) showcase his virtuosity and incredible versatility. For all things Mr Fastfinger go to www.mrfastfinger.net for gear info, music, lessons, and much more.

During the filming of *Rodeo Road*, **Jason Sidwell** chatted with Mika about his music and guitar playing, student development, and gear.

What inspired you to play guitar?
When I was about 11, my older brother got a cheap Strat-style guitar that I secretly tried out whenever he wasn't around. I sucked at everything at school, sports and all. Once I figured out how to tune the guitar, I felt I could be good at something. We put together bands with my classmates, so playing guitar really helped me find my way.

What lead techniques did you find the easiest and hardest to learn and use comfortably?
Hammer-ons, pull-offs, tapping, all legato techniques were easier. Maybe it's because I'm left-handed. Sweep picking was probably the hardest thing, it took me almost two decades until I really figured it out.

Next year, Mr Fastfinger celebrates 20 years - how did the character come about?
Long ago, I was studying digital design and animation. I created a website called Guitar Shred Show as my final project. The website took the visitors to a cartoon remote paradise island where you would learn hot guitar licks and play musical games. Mr Fastfinger was the guitar sensei of this site. He was designed with pure intuition, an embodiment of styles and things that I was drawn into. I never would have imagined that 20 years later, I'd still be making music and projects with this character.

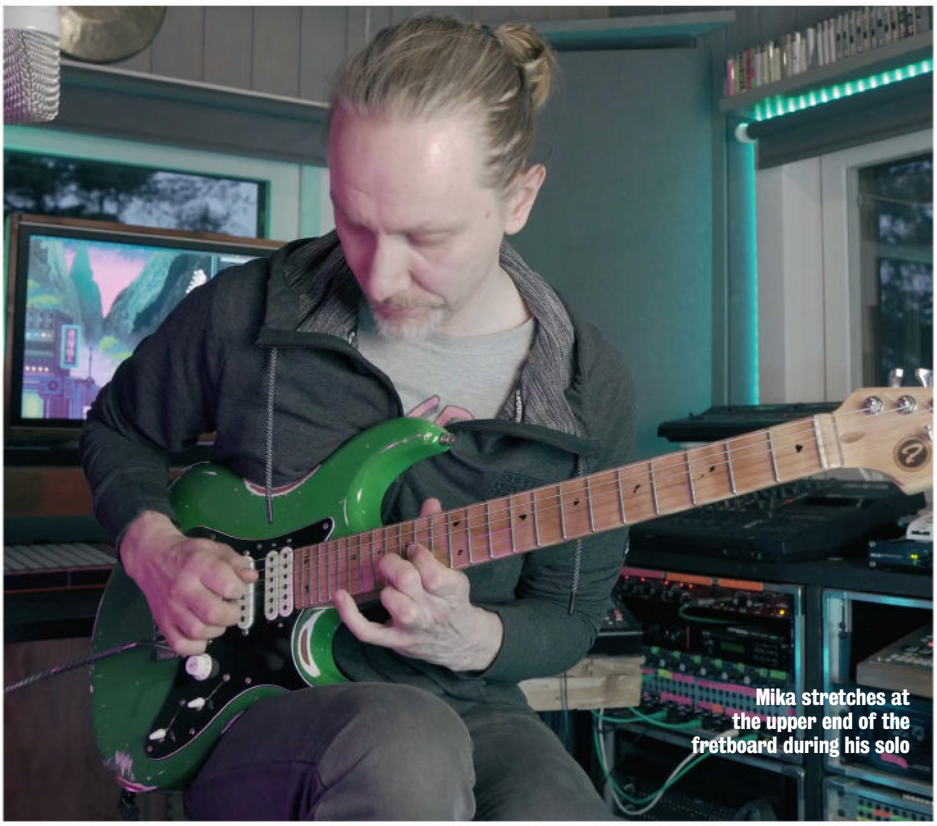
What are the most typical hurdles you've seen in rock guitar students?
Many feel stuck playing scales, licks and patterns. They want to become better at melodic, musical playing and improvising and take control over the fretboard. They might have difficulties understanding how everything connects. Also, rhythm is a key element many players don't pay attention to.

What have you suggested to help them out?
Slow down, simplify things to the core. When working on improvisation, we go back to the beginning, study how to connect your inner singing with your playing. Explore how simple ideas can be turned into longer musical phrases and continuum.
I also love exercises with limitations. If you want to focus on rhythm when improvising, try playing with two or three notes only.

You've an unusual guitar. How did it come about and what are its unique elements?
With Juha Ruokangas, we wanted to create a super-Strat for Mr Fastfinger. Ruokangas Guitars didn't have such a guitar in their catalogue, so this guitar also became a prototype of their Aeon-model. My guitar has Hipshot locking tuners, a floating Wilkinson tremolo and a moose bone nut. The whammy arm is forged by a blacksmith. It's heavier than stock arms and the grip is fantastic. Then there's the second additional pickup switch. This switch can turn both humbuckers into split-coils or turn the phase of the middle pickup. I can get 11 different sounds from the three pickups. To achieve greater control over dynamics there's treble bleed installed with the volume pot. Pickups are all DiMarzio.

"If you want to focus on your rhythm when improvising, try playing just two or three notes."

What are your tools for creating your tone?
Loco instrument's Sensei for boosting and making tone alive. Highly important is the Hughes & Kettner Spirt Of Vintage amp. This non-tube nano amp just responds to my playing unlike any other amp. With only a one-channel amp, I create clean and overdrive tones with various pedals. Finally Two Notes' Cab M, a perfect tone shaping tool with the dynamic cab IRs with poweramp simulation and EQ.



Mika stretches at the upper end of the fretboard during his solo

PERFORMANCE NOTES

[Bars 1- 6] Rodeo Road begins with Mika's catchy riff, played with pick and fingers. The Blues scale line that starts at the end of bar 5 is augmented with a little more attack and a pinch harmonic. This harmonic is created by hitting the string with the pick and the flesh of the thumb that is holding the pick at the same time. Experiment with where along the picking length of the string creates the most strident harmonics. **[Bars 7- 22]** A Mixolydian is the scale of choice for Verse 1. The mode can also be divided up into five note combinations such as the Major Pentatonic and the Indian/Jeff Beck sounding, A Mixolydian Pentatonic (A-C#-D-E-G). All of the ideas here are well constructed and use hybrid picking technique. Hybrid picking is a great way to ensure a dynamic tone and increased facility, especially when picking non-adjacent strings or to achieve widr intervals.

PERFORMANCE **NOTES**

[Bars 23- 28] Verse 2 is essentially a repeat of Verse 1 so Mika continues to phrase with the A Mixolydian mode. A pinch harmonic again features in bar 30 and when combined with a whammy bar dive it provides a dramatic effect. **[Bars 39- 56]** For the middle section Mika cleans up the tone by backing off on his guitar's volume control. This is a simple and effective way to infuse a piece with dynamics. Allow the notes of the chords to ring out here as much as possible.

PERFORMANCE NOTES

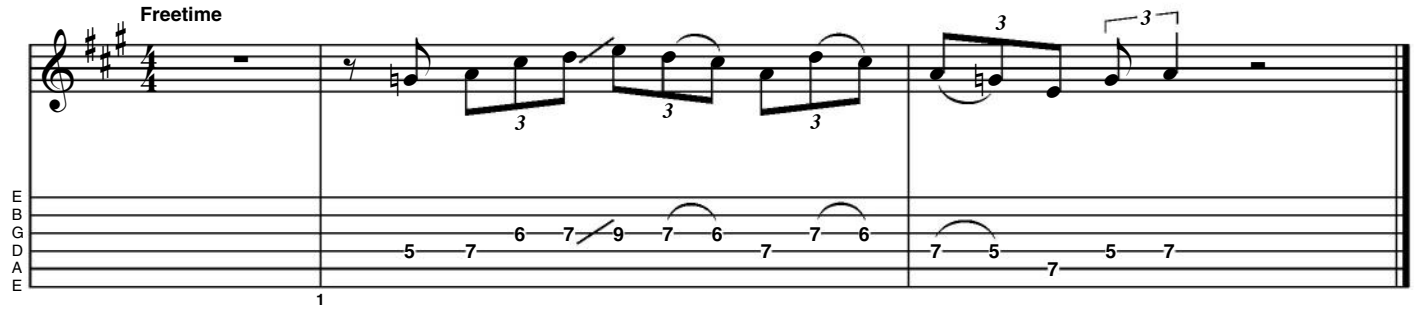
[Bars 57- end] For Verse 3 it's back to business with the Mixolydian mode, only this time we have pivoted one tone up from the previous verse into the key of B. This means that any concept or scale fingering learned for Verse 1 and 2 will work if played two frets higher. For the outro riff Mika repeats the intro riff, only this time it's two frets higher to fit in with the new key. This bookends the track well and gives the listener a call back to the main motif.

PERFORMANCE NOTES

6 VIDEO EXAMPLES

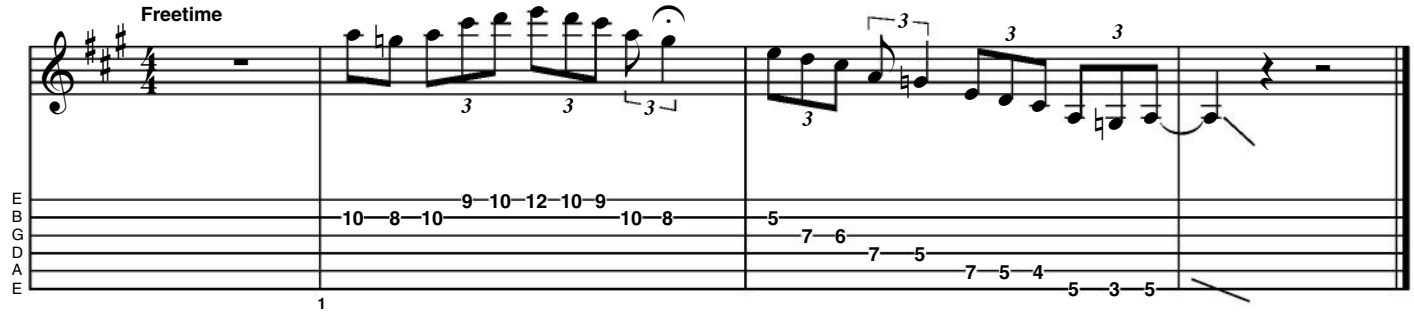
EXAMPLE ONE **MIXOLYDIAN PENTATONIC RIFF**

In this example Mika demonstrates the catchy motif he created using the Indian sounding, A Mixolydian Pentatonic (A-C#-D-E-G). This sound appears a few times during the solo and is well worth memorising.



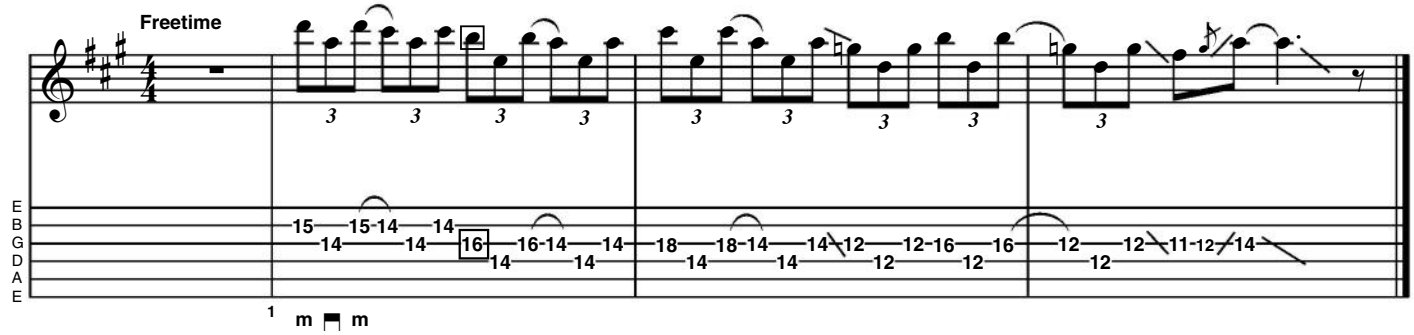
EXAMPLE TWO **MIXOLYDIAN PENTATONIC OVER THREE OCTAVES**

Here, Mika stretches the A Mixolydian Pentatonic out over three octaves. This larger fingering provides more options when soloing.



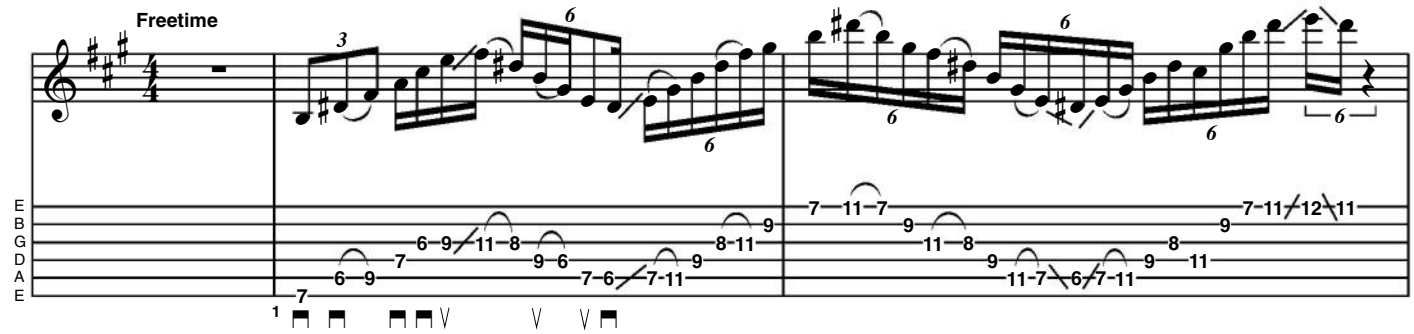
EXAMPLE THREE **HYBRID-PICKED PATTERN**

The hybrid picking technique provides great facility and tone which Mika uses it throughout the solo. This descending line is fun to play.



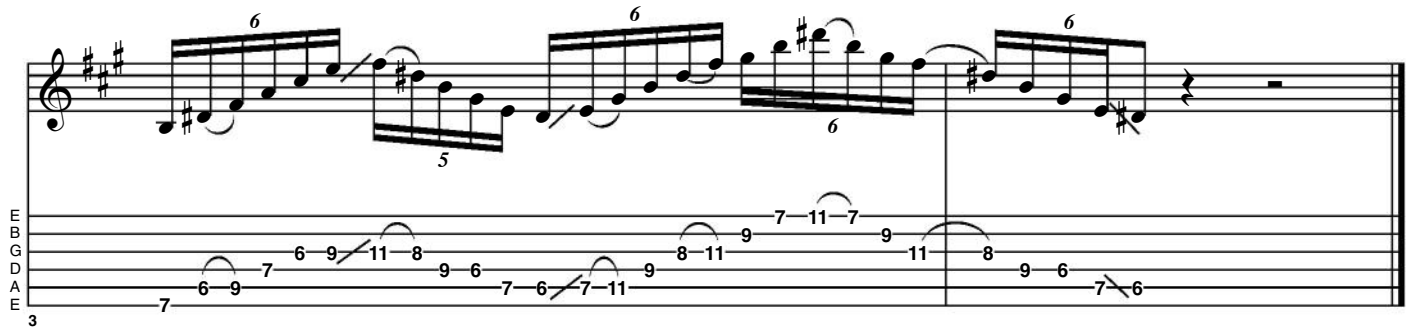
EXAMPLE FOUR **SWEEP-PICKED EXTENDED ARPEGGIOS**

Large sweep-picked arpeggios sound impressive and grab listener's ears. We'd recommend starting slowly with this one and then building speed up over time.



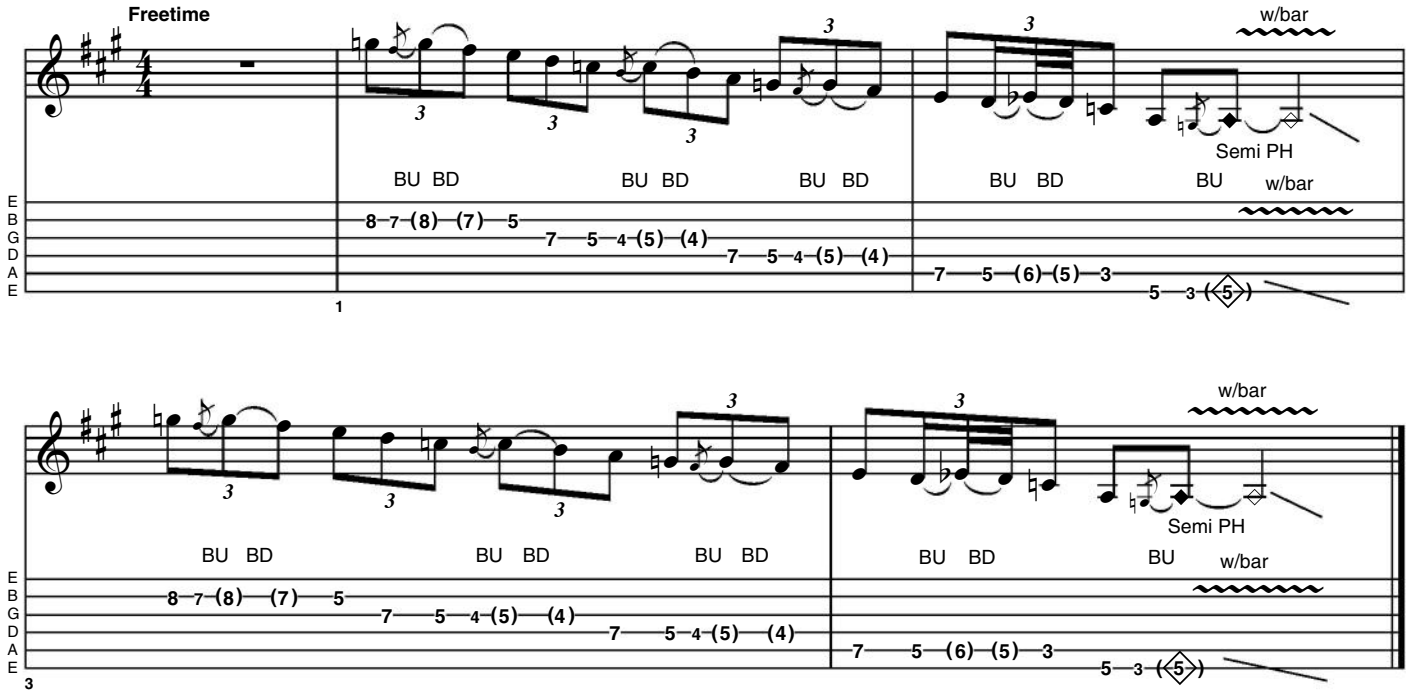
6 VIDEO EXAMPLES

SWEEP-PICKED EXTENDED ARPEGGIOS...*CONTINUED*



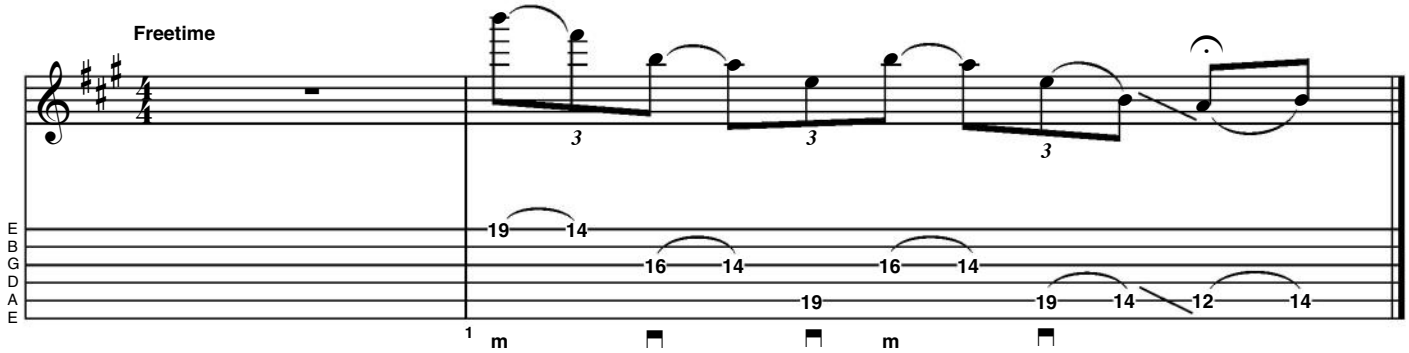
EXAMPLE FIVE **DESCENDING WITH PRE-BENDS**

Mika demonstrates another way to create an Eastern sounding vibe. This time he's using string bending to create a fast gliss into and out of a note to add colour to it's repeat. This creates an effect reminiscent of instruments like the sitar or Indian-style violin.



EXAMPLE SIX **STRING-SKIPPED WIDE INTERVALS**

This final uses string skipping to create wide interval jumps. Wide intervals grab the ear and this one has a brilliant bang for buck ratio as it sounds both highly impressive but at the same time is relatively easy to play. Use the picking suggested and use any spare fingers to reduce unwanted string noise when skipping.



ARDESHIR FARAH
Six Acoustic Examples

ON VIDEO

This month the brilliant Iranian nylon-string master took time out of his hectic schedule to record six pick-based acoustic examples. **Jon Bishop** is your guide.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3TvS8gf
Key Various **Tempo** Various

Will improve your…
✔ Use of scales
✔ Alternate picking
✔ Use of rhythmic subdivisions

In this feature we present the brilliant Iranian acoustic guitarist, Ardeshir Farah. Ardeshir has recorded no less than 21 albums as a co-composer and guitarist in the acoustic duo Strunz & Farah, alongside the equally fantastic Jorge Strunz, an acoustic master from Costa Rica.

Strunz & Farah were nominated for a Grammy and blend together Latin, jazz-fusion and Middle Eastern sounds to create their influential style of acoustic magic.

In this month's video Ardeshir demonstrates six of his favourite nylon-string examples at both fast and slower tempos and we have provided full tab for you to learn from. Closely watching Ardeshir play will help to unlock his amazing musicality.

The phrases in the six examples are tasteful and well chosen and come from a mixture of scale ideas and patterns. There is also some vibrant flamenco style rhythm included for good measure. All of the examples are played with the plectrum and Ardeshir prefers to pick as many of the notes as possible. This makes for a solid articulation and rhythmic delivery. Ardeshir employs the fingers of his picking hand to provide extra facility for the fast rasqueado-style strumming flourishes shown in example five.

The main influences at play here are Spanish flamenco guitar and also the sounds and harmony of the Middle East. Scales like the fifth mode of the Harmonic Minor, the Phrygian Dominant (R-♭2-3-4-5-♭6-♭7) summon that area's evocative flavour.

While the picking hand fingers are most usually used when playing fast flamenco runs, Ardeshir favours the plectrum. His alternate picking technique provides very fast, rhythmic results with plenty of attack. Ardeshir also likes to include chromatic notes in order to link the stronger primary notes (eg 3rd, 5th, 7th) in the runs. They also provide plenty of extra colour.

Some of the phrases here are played at breakneck speed so take it slowly and build up to tempo. Ardeshir demonstrates all examples at a slower pace, but for practice purposes we'd recommend starting even slower to ensure accuracy in the delivery.

Ardeshir uses various rhythmic subdivisions and explains his choices in the video. We start off with some rather brisk 32nd notes (eight notes per beat). Thirty-second note runs are unusual, so you may need to acquaint yourself with the feel of this particular note subdivision.

Ardeshir also uses the 16th-note triplet (six notes per beat), which sounds fast and impressive. Example 4 uses the more standard 16th-note subdivision (four notes per beat).All the examples are played in the common 4/4 time signature.

Our notation contains all of the articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Ardeshir fingers and picks the phrases, even if it's not ultimately how you choose to approach them.

Ideally, there will be new techniques, licks and phrases here that you like and will perfect. For those, aim to memorise them and use it in future solos. Enjoy!

Ardeshir Farah favours a plectrum to execute his fast and stunning nylon-string runs

NEXT MONTH *John Wheatcroft presents the superb American jazz guitarist,* ***Dan Wilson***

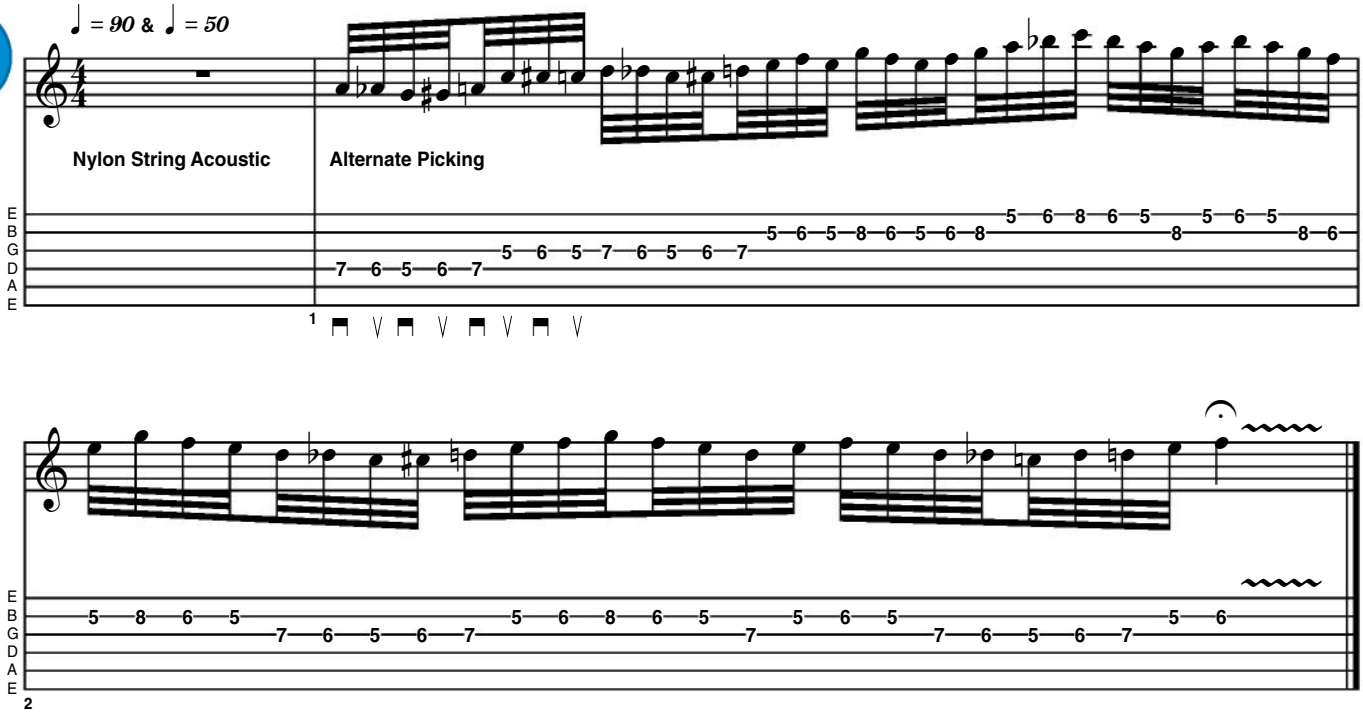
Get the Tone

For this month's recording Ardeshir uses nylon-string acoustic guitars. The nylon certainly strings provide an evocative sound and tone, but are not essential should you wish to try out the examples. Any guitar will work perfectly well for practising and performing them. If you are using an electric guitar we'd recommend starting on a clean tone with the neck pickup selected. Some of the faster lines could benefit from the compression provided by some light dynamic overdrive but be prepared to experiment with the guitar's controls to achieve the desired sounds. A little reverb, delay or even chorus can be added for that final touch of classy ambience.

EXAMPLE ONE **FAST ALTERNATE PICKING**

Note that all the examples have fast and slow versions. Our first one combines the 32nd-note subdivision (eight notes per beat) with two modal scales. The first is A Phrygian Dominant (A-B♭-C#-D-E-F-G) and the second is D Aeolian or D Natural Minor(D-E-F-G-A-B♭-C). The G# note is in neither of these modes, but works as a passing tone. Start at a much slower tempo than even our slow metronome marking (eg four notes at 75bpm), to ensure a steady delivery.

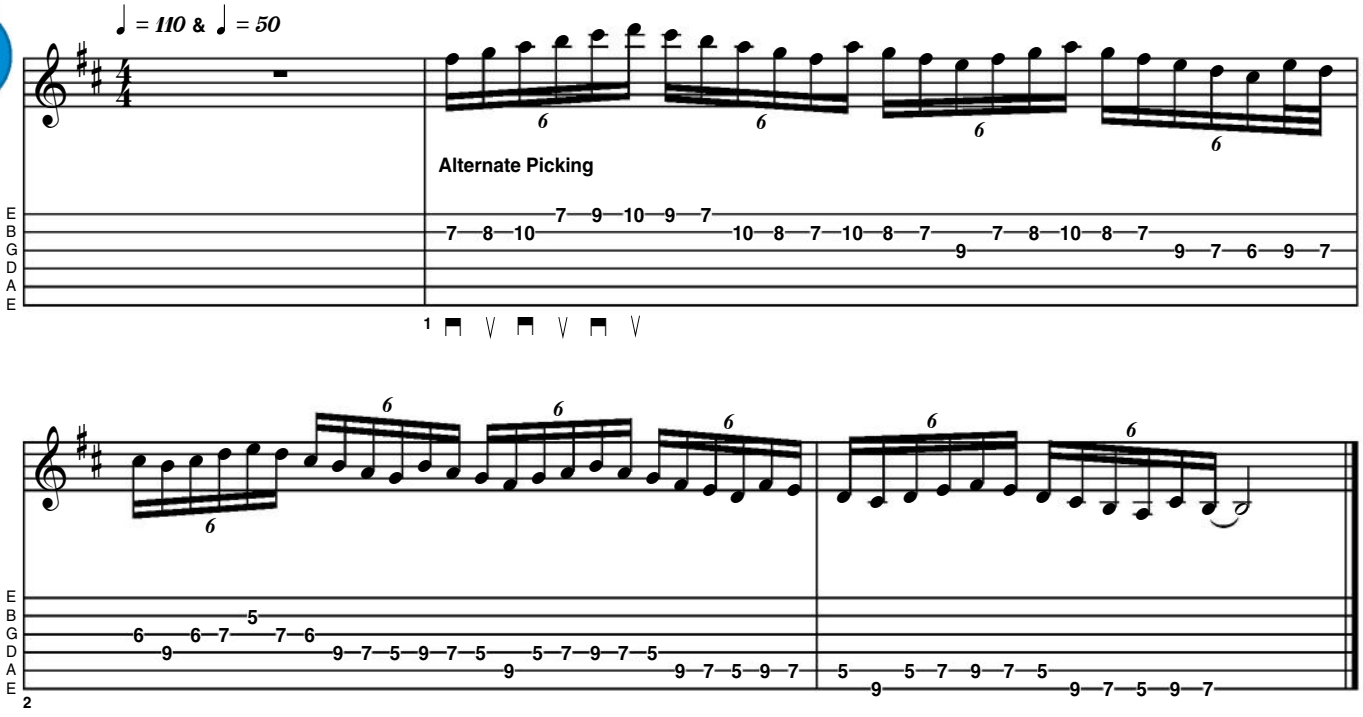
PLAY



EXAMPLE TWO **B NATURAL MINOR SEXTUPLETS**

Our second example uses B Aeolian mode (B-C#-D-E-F#-G-A) as a canvas. The 16th-note triplet (sextuplets) subdivision places six notes in the space of a beat. This line is created by repeating the same pattern. The pattern is played across two strings and extra mileage is obtained by repeating it on different two-string pairings in a descending fashion. Again we'd recommend taking this slowly to get the patterns properly under the fingers.

PLAY

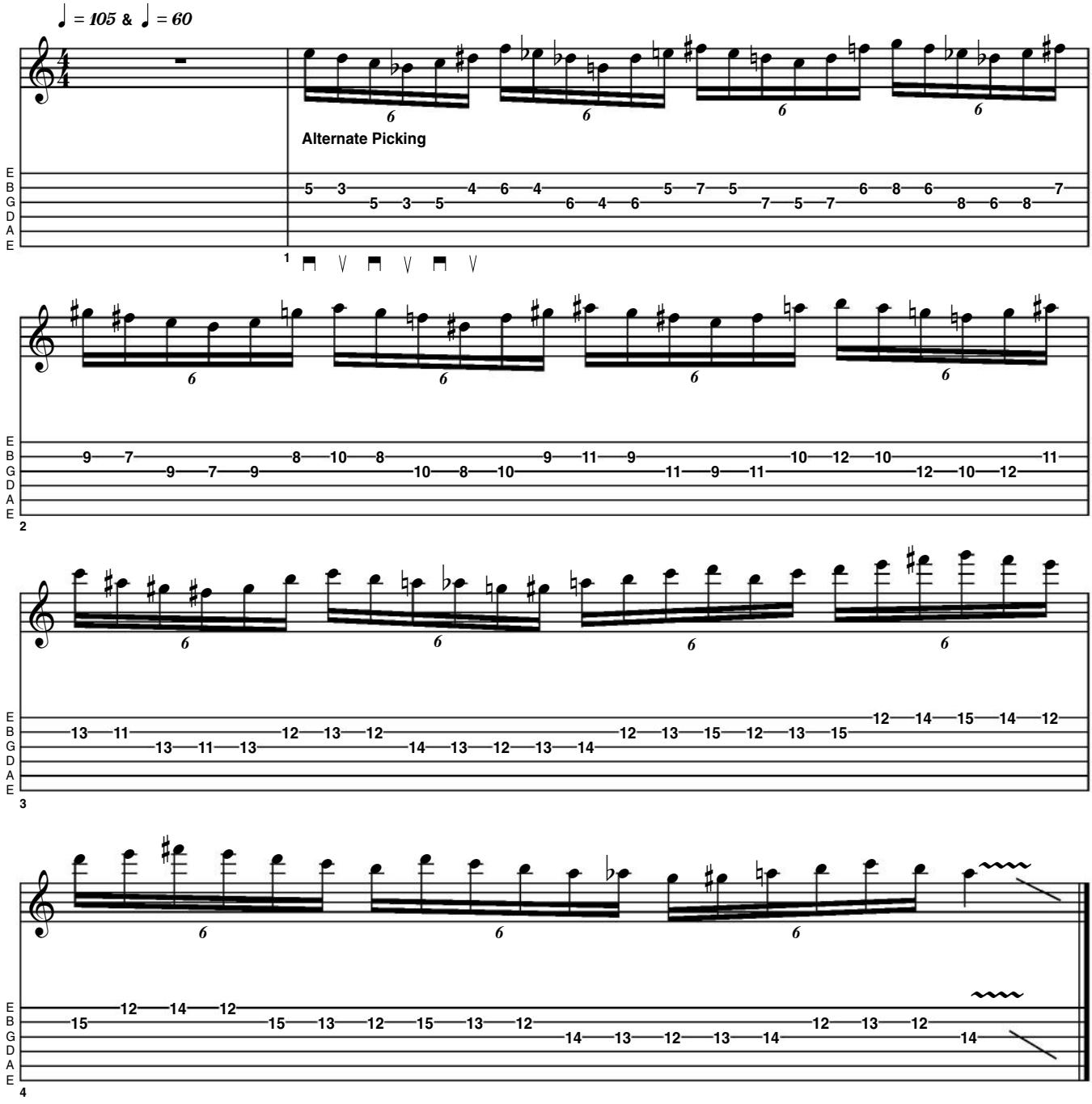


TRACK RECORD Ardeshir Farah and Jorge Strunz have released 21 albums full of incredible music. Every one is an eye-opener for technique, musicality and diversity. Their latest offering, Syncretic Strings, came out in March 2023. To see the duo in action their YouTube channel, Strunz & Farah Official is full of amazing music. And for everything else Strunz & Farah, go to www.strunzandfarah.com.

EXAMPLE THREE **ASCENDING THE FRETBOARD**

This example is a four-note pattern played across the second and third strings. The Whole-Tone fingering makes it moderately comfortable to articulate this pattern at speed. Also note that it can be moved up one fret at a time to create an exciting, ascending line that builds to a crescendo.

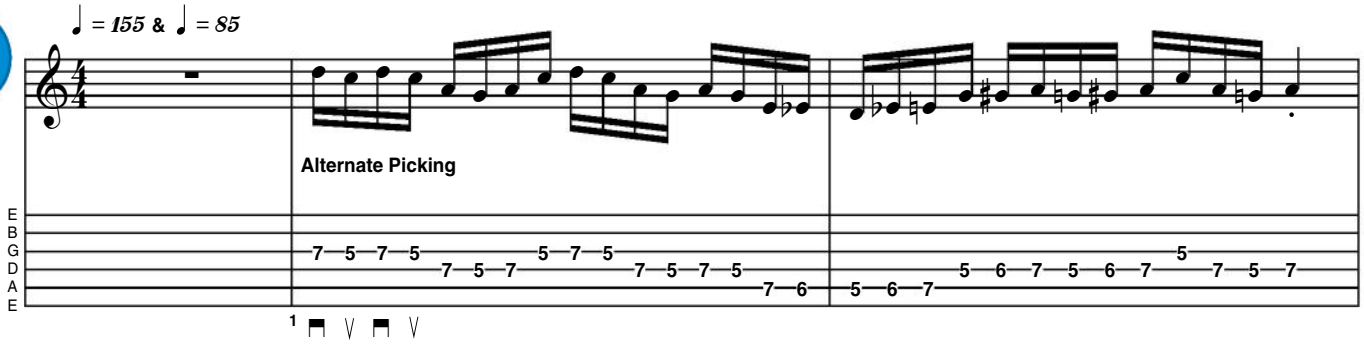
PLAY

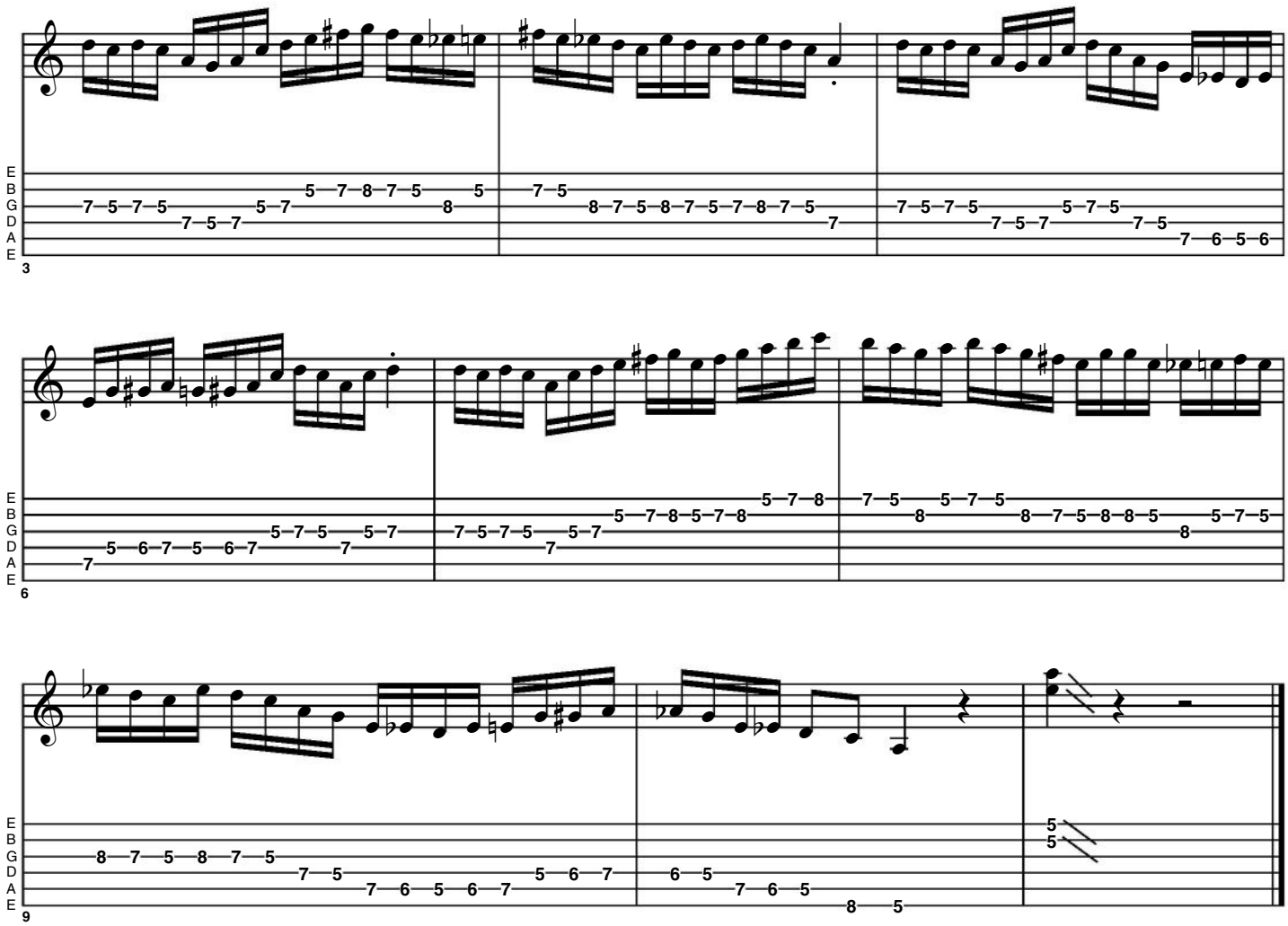


EXAMPLE FOUR **A DORIAN USING 16TH NOTES**

More 16th-note subdivision here, this time combined with the A Dorian mode (A-B-C-D-E-F#-G). The E♭/D# and G# chromatic notes provide ♭5 and maj7 colour, suggesting an exotic blues-orientated flavour.

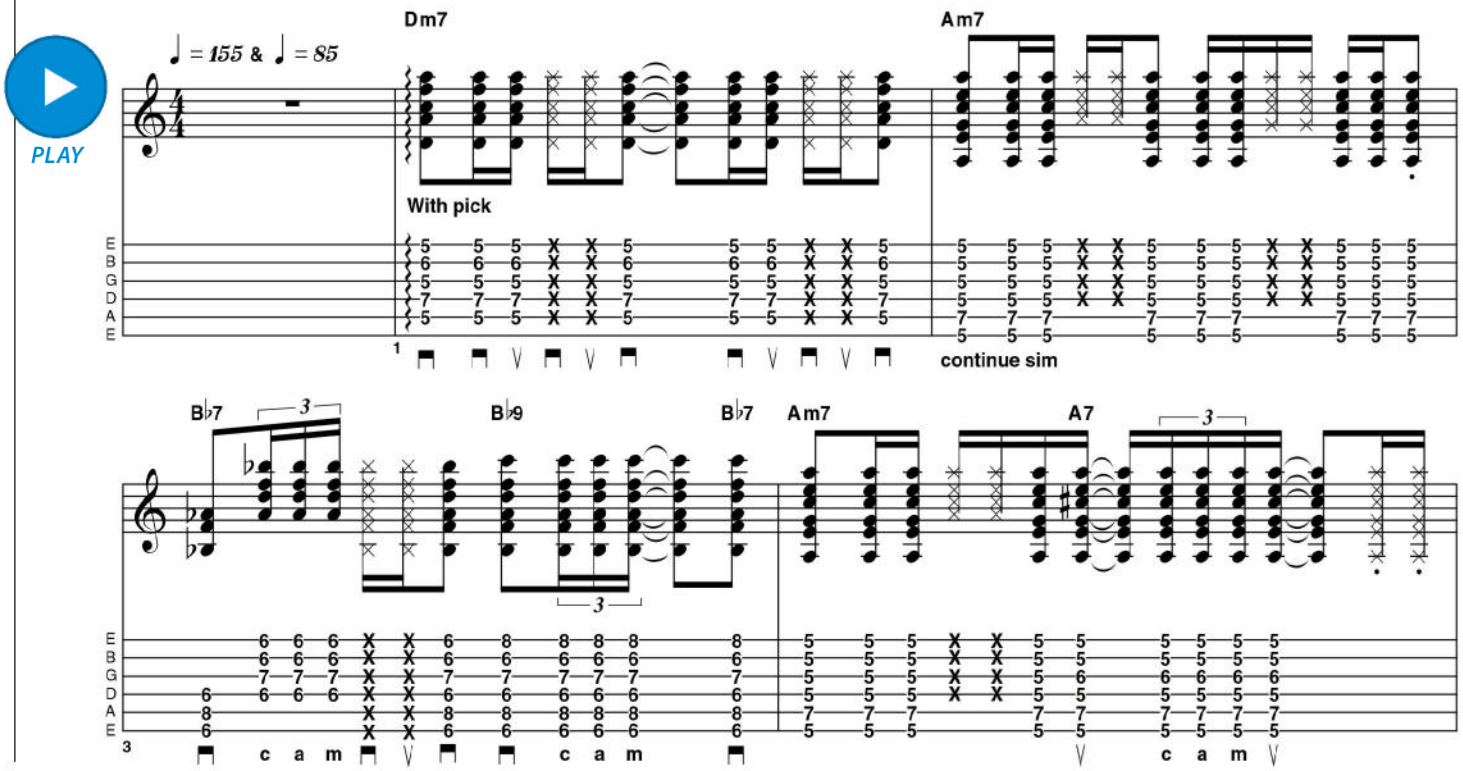
PLAY



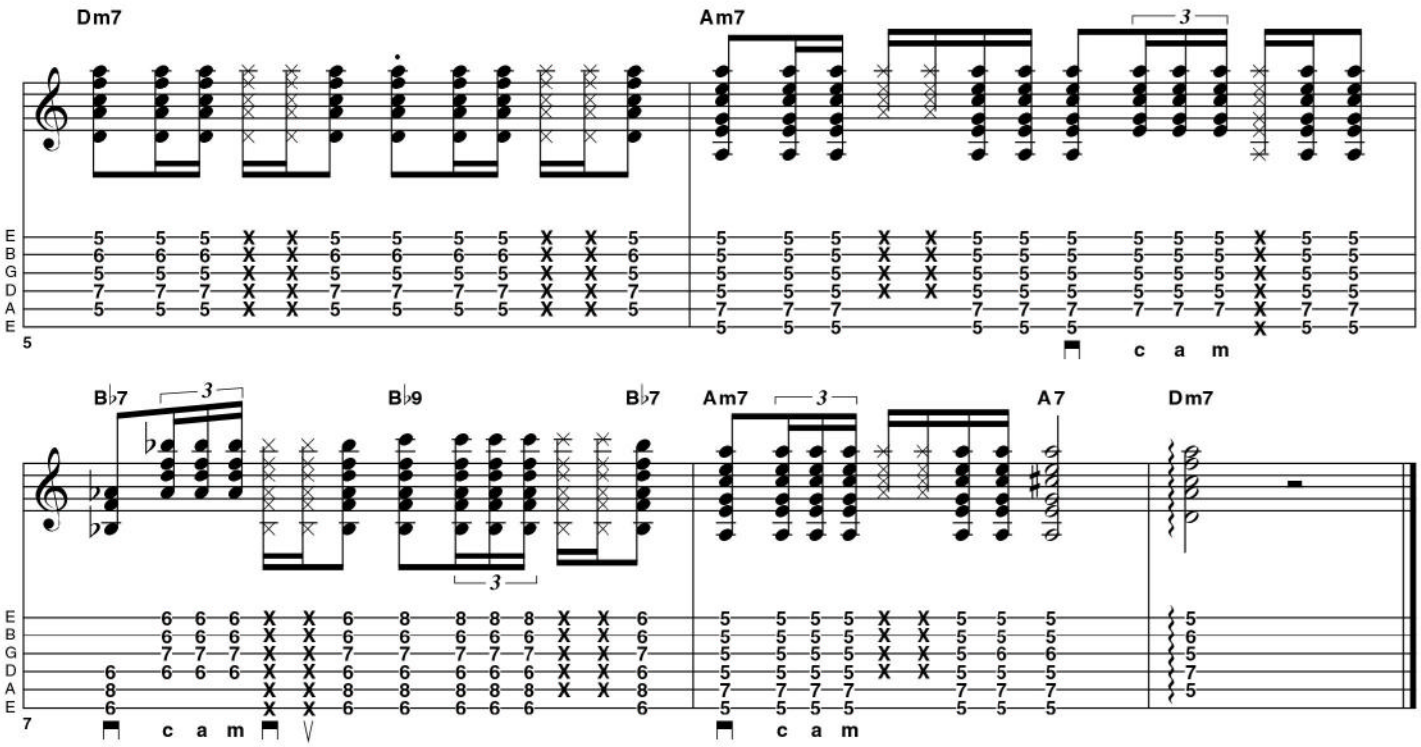


EXAMPLE FIVE **VIBRANT CHORD STRUMMING**

Here Ardeshir demonstrates colourful chord strumming . This is in the rhumba style that forms the basis of many Strunz & Farah compositions. This rhythm can be played with or without the pick; here the pick is used other than for the fast triplet flourishes where he flicks his fingers out in a rasgueado style.



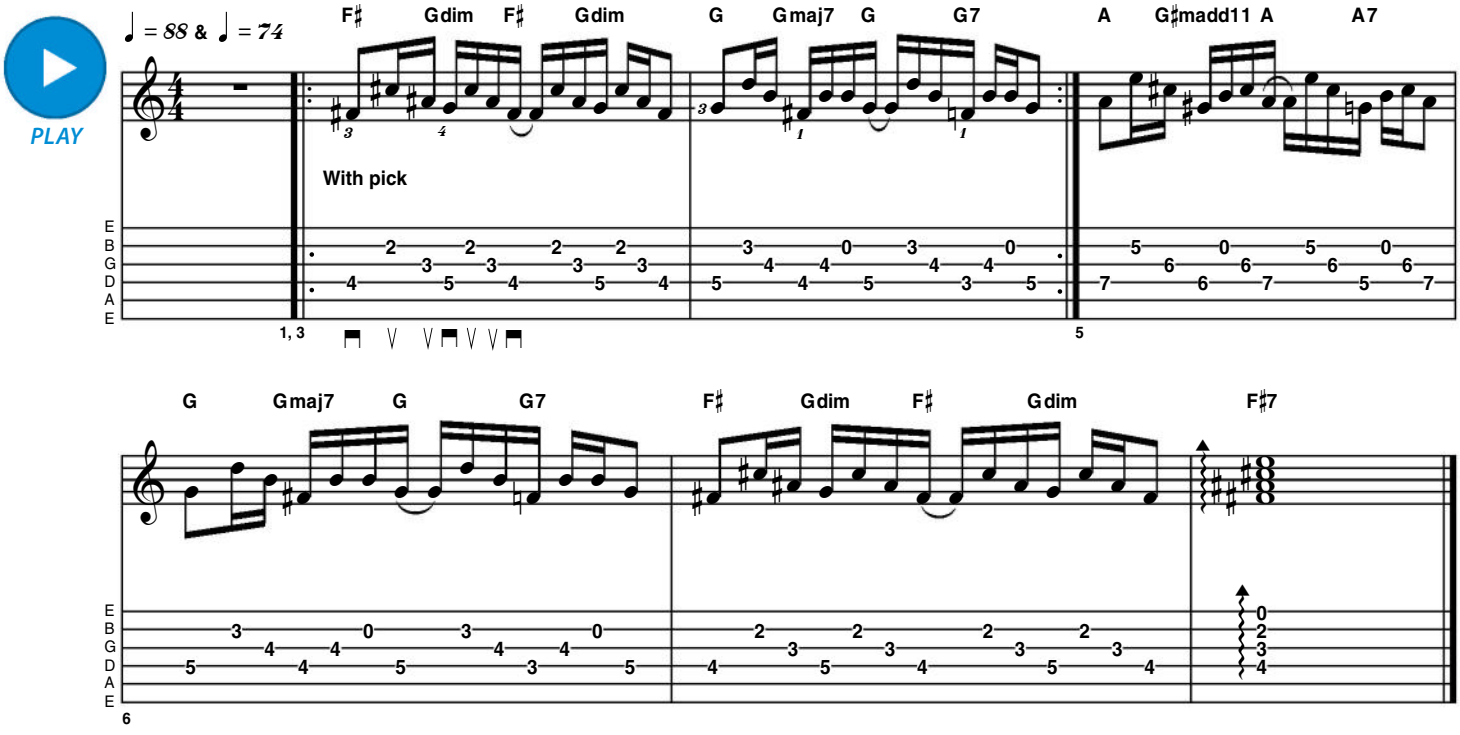
EXAMPLE FIVE **VIBRANT CHORD STRUMMING** ...*CONTINUED*



"The main influences at play here are a mix of Spanish flamenco guitar and the sounds and harmony of the Middle East."

EXAMPLE SIX **RHYTHMIC ARPEGGIOS**

For the final example, arpeggios combined with open strings create a very evocative rhythmic pattern. All the notes are picked with the plectrum (down-up-up), but this approach will also work well if using fingerstyle technique (p-m-i), or even using a hybrid approach (down-a-m). See what suits you best.



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THE CROSSROADS
Sylvain Luc

In this special feature **John Wheatcroft** pays his own personal tribute to the recently departed French jazz guitar virtuoso and improvisational phenomenon.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3vVtyrs
Key D Minor **Tempo** 190bpm swing

Will improve your… ✔ Advanced harmonic ideas ✔ Chromatic tension and release ✔ Technical fluency and articulation

Everyone at GT was saddened to hear of the recent tragic and unexpected passing of Sylvain Luc, virtuoso jazz guitarist, legendary figure in France and acclaimed international performer. Sylvain was a sensational musician, equally at home on electric, nylon or steel-string acoustic guitar, in full band context with the amazing Trio Sud, as a duo with gypsy genius Biréli Lagrène, or in a completely solo setting. Luc's playing was exhilarating, intelligent, beautiful, with stunning improvisational flair, plus a remarkable touch and tone.

Born and raised in Bayonne in the Basque country and the product of a musical family, Sylvain studied guitar along with cello, violin and mandolin at the Academy de Bayonne. Something of a child prodigy, he recorded a pair of albums with his brothers before even reaching his teens. Around the age of 15 and after hearing the playing of Joe Pass, Sylvain decided to pursue a career as a jazz musician, leading to him moving to Paris to take the gig as bassist with the accordion virtuoso Richard Galliano. Being a part of the bustling Parisian jazz scene led to playing opportunities with artists such as Michel Legrand, Biréli Lagrène, Steve Gadd, Wynton Marsalis and a whole host more, prompting the move back to the guitar as his principle first instrument.

"To hear him play live was truly humbling. He was a musical genius with endless ideas and virtuosic technique."
Clive Carroll

From the early nineties until his death in March, Luc released a steady stream of critically acclaimed albums. I first became aware of him in 1998 with the release of the album Duet, with Biréli Lagrène. Simply put, the playing on this record is phenomenal. The interplay was staggering and the obvious sense of joy between the two players jumped out from the recording clearly, and for all to hear. I immediately sought out as much of his music as I could and made it an absolute priority to hear every new release.

Sylvain Luc's monumental technique allowed him to blend polyphonic chordal fingerpicking with lightning fast single-note lines, articulated both with fingers and plectrum. There were also rhythmic taps, thumps and slaps not dissimilar to a bass player. In his musical arsenal he had a huge range of technical options to articulate harmonics, basslines, double-stops, and plenty more besides. All of these ideas were executed completely spontaneously and articulated flawlessly. I'd suggest checking out some live footage to witness just how effortlessly Sylvian made this all seem.

The nine musical examples that follow explore a range of lines, licks and approaches taken from and inspired by Sylvain's incredibly broad improvisational vocabulary. There's a lot to take in here, so begin by learning these examples as written, before using the underlying concepts or techniques to create musical phrases of your own invention. No matter what style of music you play, there will be ideas here that will definitely add to your repertoire.

NEXT MONTH *John ups your accompanying game with* ***Five Ultimate Blues Rhythms!***

TECHNIQUE FOCUS
Consider your picking options

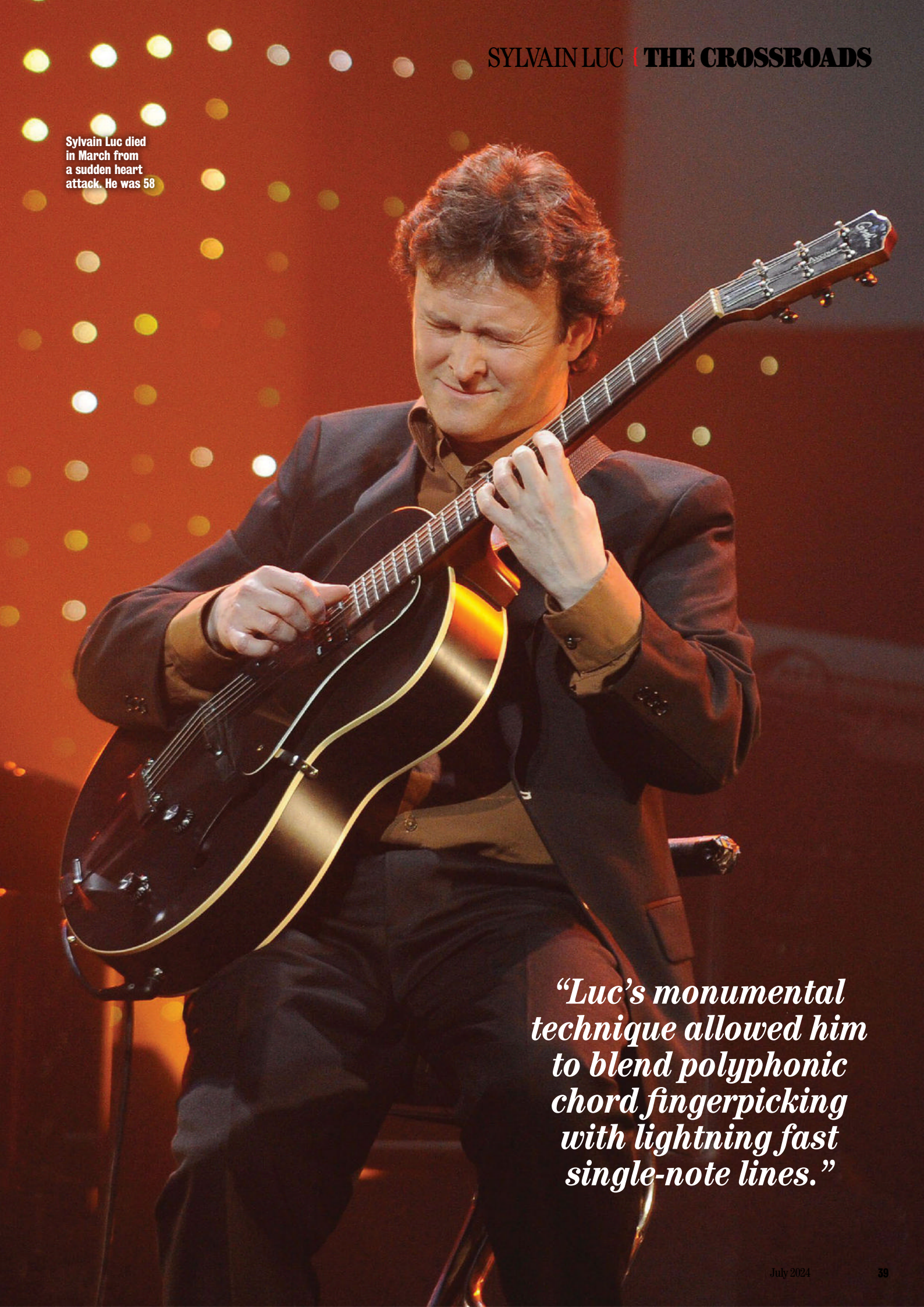
A huge amount of the personality in Sylvain's sound came from his staggering picking-hand prowess, both in the quality of tone that he produced and in the remarkable range of options that he had at his disposal. In terms of your own technical development, it's a good idea to occasionally adopt techniques outside of your usual comfort zone, auditioning each new idea objectively to assess the various pros and cons and hopefully introduce some fresh sounds, and expand your range of musical options in the process. With this in mind, if you're usually a plectrum-based player, put the pick down for a couple of days and see what just fingers have to offer. Or vice versa. Likewise, if hybrid picking has eluded you so far, now is the time to see what it might allow you to articulate. Or how about just using your thumb, like Wes Montgomery, or that brilliant Scottish jazzer, Jim Mullen? It's never too late to pick up new licks and tricks, so remember to keep exploring, a sentiment that I'm certain Sylvain would have heartily endorsed.

Get the Tone

Sylvain used Godin Multiac nylon and steel-string electro-acoustics or a hollowbody electric archtop, DI'd into the desk or via an AER acoustic amp. I chose to emulate his electric tone but you can use whatever you've got, although you'll need a cutaway to access the higher frets. Sylvain picked lightly, so you might want to try that too. Then add some reverb.

TRACK RECORD Sylvain's quality control was remarkably high. We'd recommend Duet (Dreyfus 1999) and Summertime (Dreyfus 2009), the pair of duo albums with Biréli Lagrène, both stunning and terrifying in equal measure. Trio Sud (Dreyfus 2007) and Young And Fine (2008) sees Sylvain paired with Andre Ceccarelii and Jean-Marc Jafet on drums and bass respectively. Once again, he soars in this company.

ABACA PRESS / ALAMY STOCK PHOTO



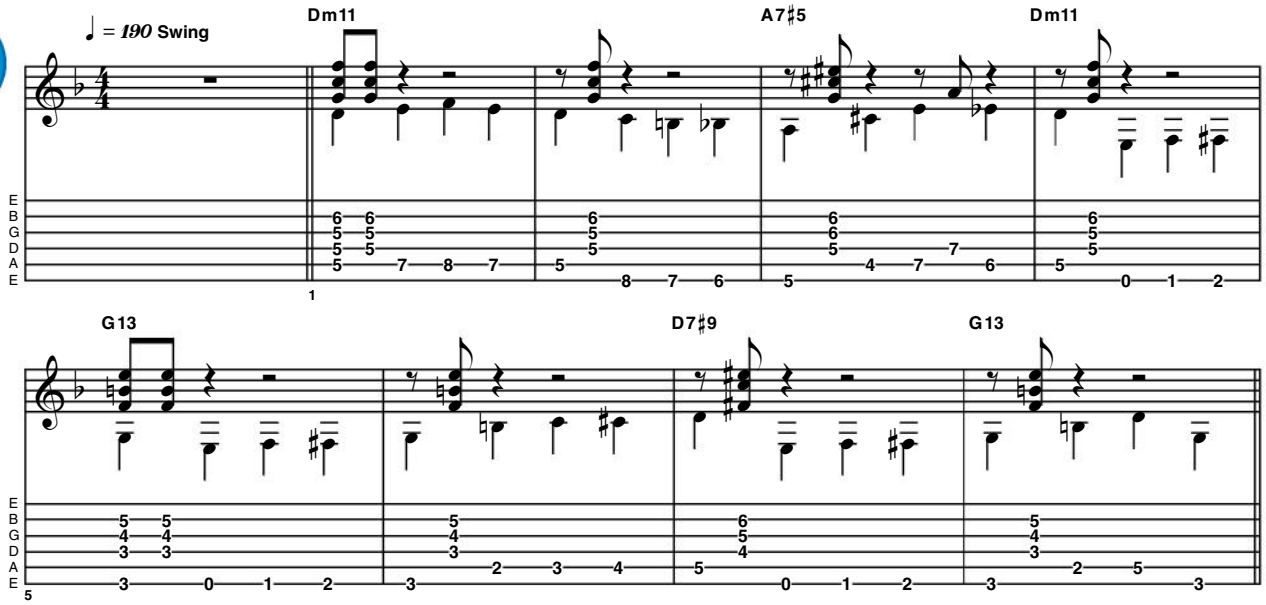
Sylvain Luc died in March from a sudden heart attack. He was 58

"Luc's monumental technique allowed him to blend polyphonic chord fingerpicking with lightning fast single-note lines."

EXAMPLE 1 WALKING BASS

Sylvain was an absolute master at delivering and balancing multiple parts, all at once. Here we see how he might address a bassline, connecting Dm11 to G13, with a couple of V7-I Altered decorations along the way (A7#5-Dm11, D7#9-G13). The quarter-note line in the bottom end is punctuated with higher chord stabs on the second and fourth strings. The trick here is to contrast the legato feel of the bass with the more staccato sound of the chords.

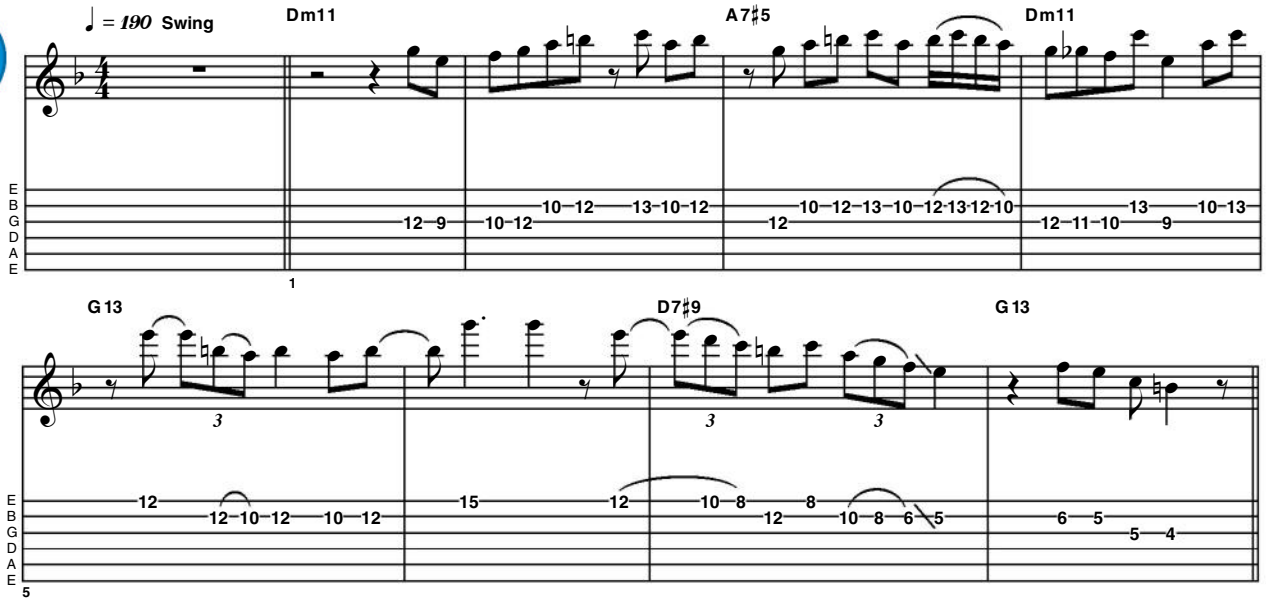
PLAY



EXAMPLE 2 MELODIC STATEMENTS

The following examples use our walking bass part to provide backing, so we start with a selection of melodic figures derived from D Dorian against Dm7 (D-E-F-G-A-B-C). The exact same notes function as G Mixolydian against G13 (R-2-3-4-5-6-♭7), so you can safely stay within the same pool of notes. Sylvain creates interest by mixing rhythms, adding a little chromatic motion and blending different articulations.

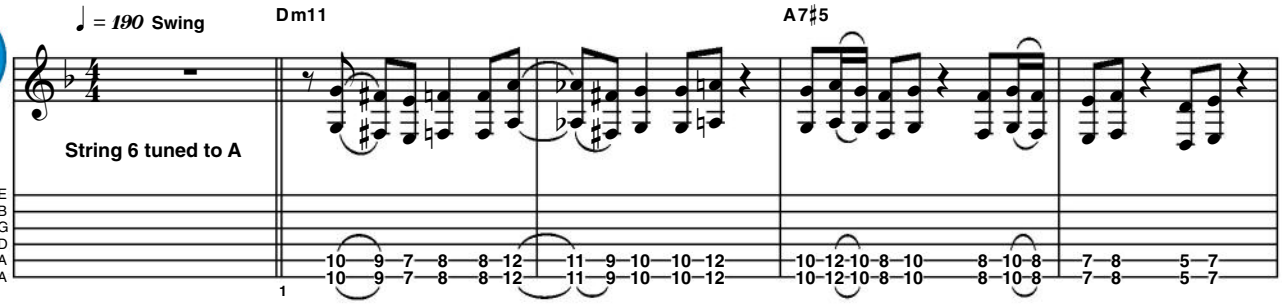
PLAY



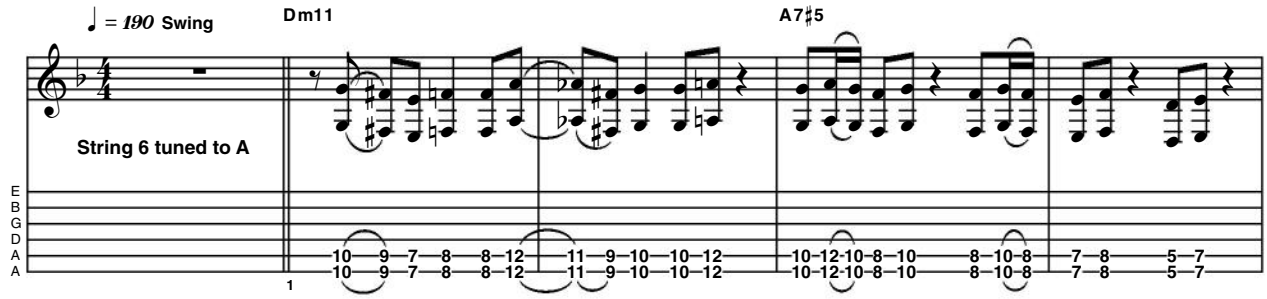
EXAMPLE 3 LOW-A OCTAVES

Luc would frequently change the tuning of his guitar mid-performance, especially the sixth string. Here we've dropped the pitch all the way down to a low A, not only extending the range but also giving us the bonus of a built-in 'octaver' effect. The trick here is to play relatively lightly, or you'll run into intonation issues. Again, from a notes perspective, we're looking at chromatically decorated D Dorian/G Mixolydian here (D-E-F-G-A-B-C).

PLAY



EXAMPLE 3 LOW-A OCTAVES *(CONTINUED)*



EXAMPLE 4 OCTAVES, OPEN STRINGS AND HAMMER-ONS

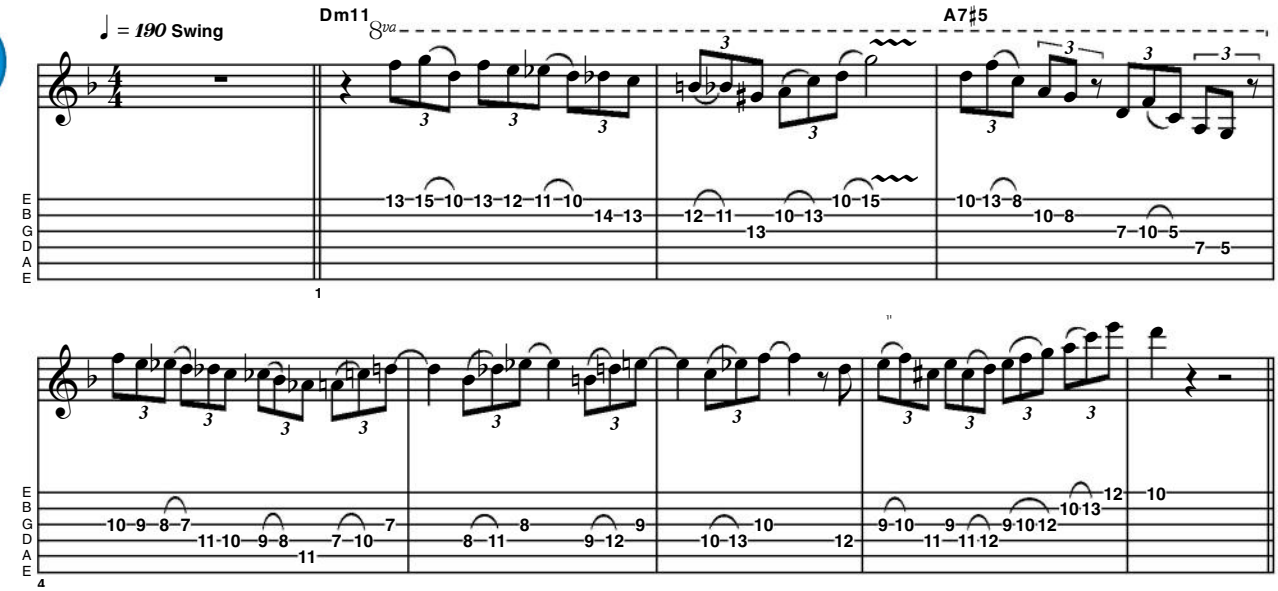
This idea mixes two contrasting concepts, beginning with octaves in D Dorian mode horizontally along the neck in bars 1-4. For bars 5-8, we see how Sylvain might set up an intervallic single-note figure, bouncing off open strings and again using octaves, although this time we're moving across the guitar vertically. You could use either fingerstyle or hybrid picking for this one, so see which approach gives you the articulation and projection that you prefer.

PLAY

EXAMPLE 5 PENTATONIC AND CHROMATIC LEGATO LINES

Here we see how Sylvain might mix wide-spaced D Minor Pentatonic-based vocabulary (D-F-G-A-C) with more densely packed chromatic ideas. Make sure you balance the picked notes with the pull-offs, and keep a careful watch on the rhythmic placement of each phrase, as it's quite easy to allow these lines to run away with themselves. If you start rushing this will make the phrasing sound sloppy and ill-defined.

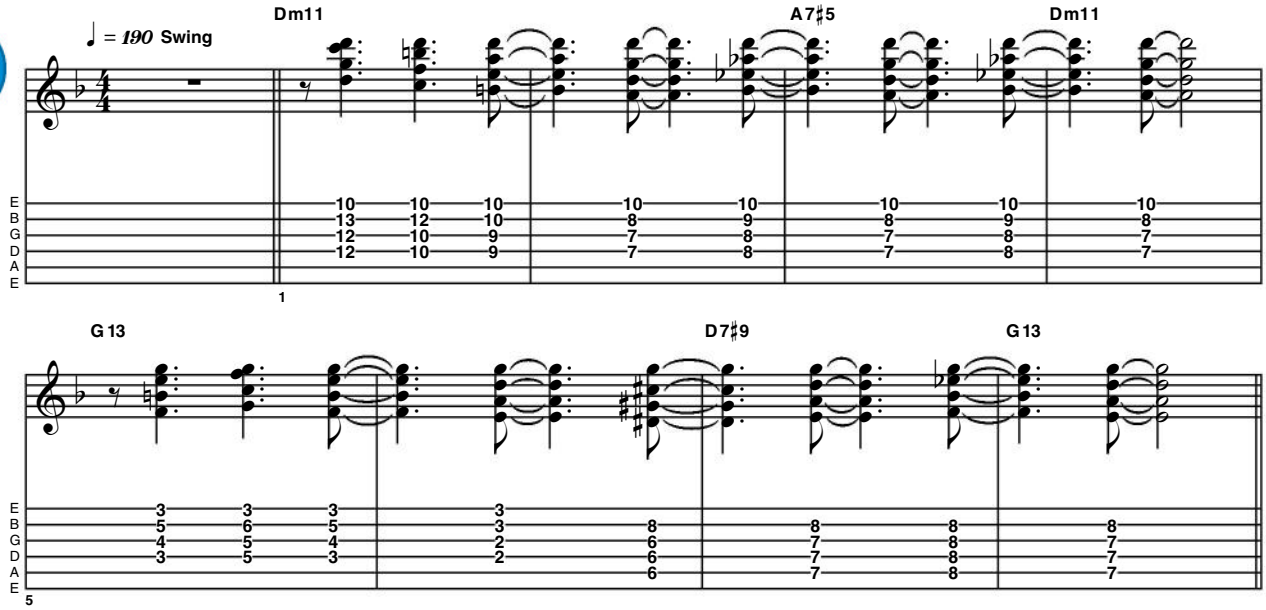
PLAY



EXAMPLE 6 PUSHED QUARTAL HARMONY LINE

With this example, we see how Sylvain might utilise quartal harmony, meaning chord voicings in 4ths against a static ostinato melody note as the highest voice in each chord form. Once again, we're choosing Dorian/Mixolydian as our host scale choices, although we do introduce a little chromatic tension and release.

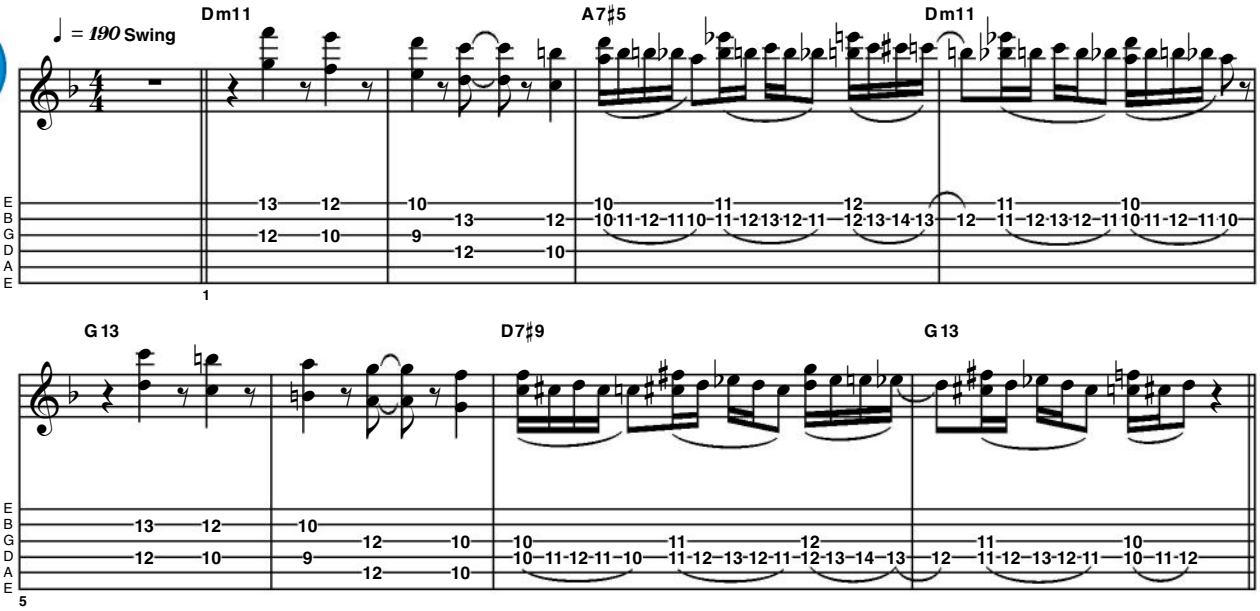
PLAY



EXAMPLE 7 SEVENTHS AND CHROMATIC DOUBLE-STOP ROLLS

This phrase sounds a little more 'outside' than the previous examples, possibly because we're exploiting the slightly dissonant 7th interval, alongside a cross-rhythmic double-stop/chromatic rolling phrase that moves in an out of tonality in semitone jumps. The key is maintaining rhythmic integrity and delivering the notes with intent. While some of the notes move outside the tonality, the final resolution choices are always closely related to the underlying harmony.

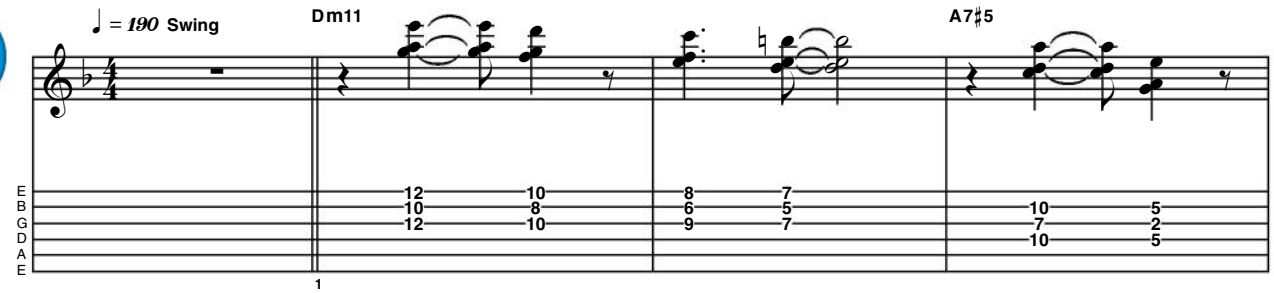
PLAY



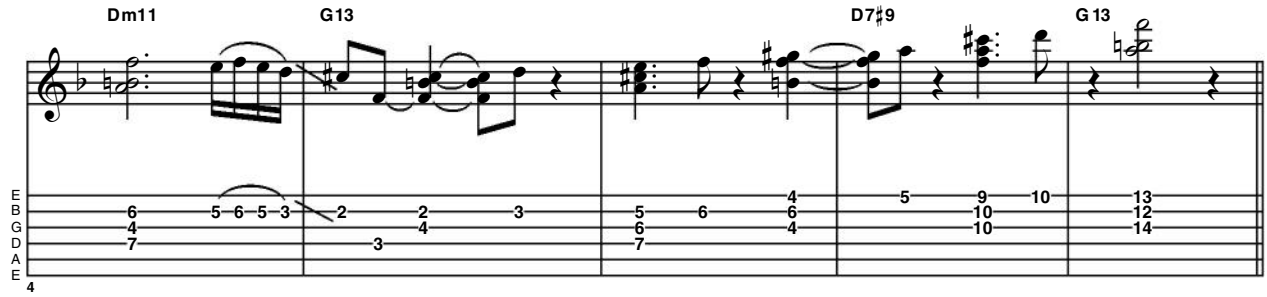
EXAMPLE 8 CHORD CLUSTERS

We're in similar territory to example 6 here, although the intervalic formations are based initially around 2nd and 5th intervals, moved to various points from our D Dorian scale. For the G13, we're drawing more from G Lydian Dominant/D Melodic Minor (G-A-B-C#-D-E-F), and the chords are a little more broken up here, into single notes mixed with small moving chord fragments. Once again, hybrid picking or completely fingerstyle approaches will both work successfully.

PLAY



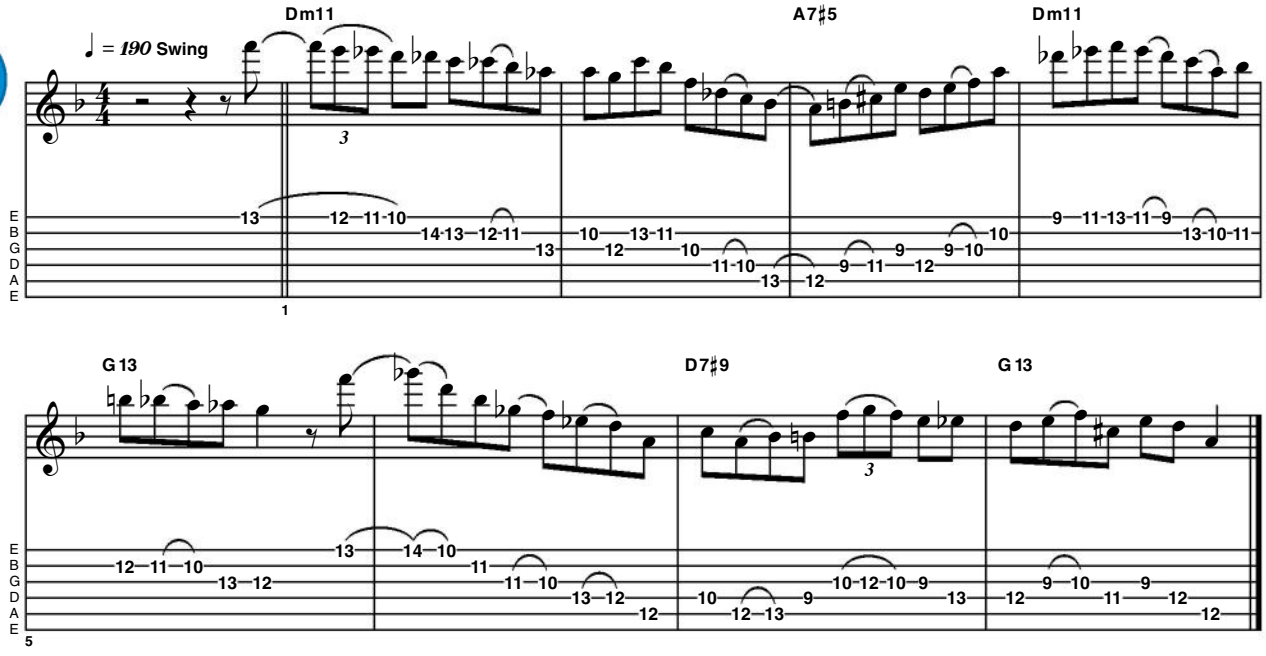
EXAMPLE 8 CHORD CLUSTERS *(CONTINUED)*



EXAMPLE 9 CHROMATIC ALTERED LINES

For our final phrases we see how Luc might set up tension and release by moving between the tonic I chord to the V7 Altered and back again. So for Dm7 we see D Dorian (D-E-F-G-A-B-C), onto A7 Altered (A-B♭-B#-C#-E♭-E#-G), whereas for G13 we see G Mixolydian (G-A-B-C-D-E-F), onto D7 Altered (D-E♭-E#-F#-A♭-A#-C). While these choices provide the melodic skeleton, Luc would embellish each idea with connecting chromatic material, and that's what we see here.

PLAY



VERONIQUE PHITOUSSI / ALAMY STOCK PHOTO

JS BACH
Sleepers Awake

VIDEO

This month **Declan Zapala** arranges a classic work from the Baroque period, designed to awaken a world of beautiful melodies and harmonies from under your fingers.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3vVtyrs
Key E Major **Tempo** 70bpm

Will improve your…
- ✔ Three-part harmonies
- ✔ Fretting-hand trills
- ✔ Hinge barre usage

Johann Sebastian Bach is a towering figure in the world of classical composition. Such was his legacy that the entire Baroque era came to be defined by the years of his birth and death (1685-1750). That's not to say there were no other notable composers of the Baroque style during those years, as there were of course many others that are almost as well known. Just think of Joseph Haydn, Antonio Vivaldi, Henry Purcell, and George Frederic Handel, to name but a few.

However, what set Johann Sebastian Bach apart was the unbelievably prolific nature of his genius. He could improvise at speed, mesmerising interweaving melodic lines that would perfectly adhere to the stylistic rules of Baroque counterpoint. This attribute of essentially being a composition machine that merely required 'pen, paper, and harpsichord' meant that he could start and finish multiple compositions often within a single day. It therefore comes as no surprise that during his 65 years he wrote a huge body of music; indeed, well in excess of 1000 original works, many of which were large-scale orchestral suites, concertos, and masses.

"During his 65 years Bach wrote a huge body of work; indeed, well in excess of 1000 pieces."

Johann Sebastian Bach, a prolific musical genius

The piece I have chosen to arrange for you this month comes from his popular choral cantata titled Wachet Auf, Ruft Uns Die Stimme, translated as 'Awake, Calls The Voice To Us', better known colloquially as Sleepers Awake (BWV 140).

This spiritual cantata is made up of seven movements but it is the central movement, Zion Hört Die Wächter Singen (Zion Hears The Guuardians Sing), that the cantata is known for and which I have arranged for classical guitar. Bach later reworked this particular movement into a prelude as the first of his Schübler Chorales for church organ (BWV 645). Because this piece has regular instances of three-part harmony he specifies that the organ must have two manuals (keyboards) and pedals so that one part is played by the left hand, one part by the right hand, and the other by the feet. And we thought guitarists had it tough! Hearing and seeing all the different harmonic lines being played essentially by three different instruments but by one single performer is quite the spectacle, and I'd imagine something of a physical workout, too.

The first three-part harmony passage doesn't make an appearance until half-way through bar 14 and so everything past this point becomes a little more technically challenging. Thankfully for any intermediate players wishing to dabble with this piece the opening 13 bars contain all the familiar themes and motifs, and since this all sticks to two-part harmony throughout it is a little easier to pick up and play.

As always, start slow, think of tone and expression, and don't forget to breathe!

NEXT MONTH *Declan arranges and transcribes for you Alonso Mudurra's* ***Fantasia X***

TECHNIQUE FOCUS
Two's Company, Three's A Crowd

Generally speaking, this piece consists of an upper melody supported by one or two slower moving lower voicings. These supporting lines add harmonic colour while giving the piece a more intricate, contrapuntal sounding texture. Due to us being restricted to just six strings, getting these voicings to sustain correctly is a real challenge on guitar. To get a feel for the flow of independent voicings I recommend practising each voicing in isolation. For example, in bar 12, try plucking just the lower notes with the downward-pointing stems and connecting them smoothly with legato. Once you have a clear sense of how the line flows, revert to practising all notes present in the bar but listen out for this voicing and focus on ensuring all its notes connect smoothly.

TRACK RECORD The great David Russell plays a sublime arrangement of Sleepers Awake on his 2003 album Bach, while American organist Rodney Gehrke performs the BWV 645 version on the Voices Of Music YouTube channel. It's worth checking out just to hear all three voicings projected with a different tone. Or try The Classic-UpToDate Orchestra's 2024 version of for some cursed videogame-esque fun!

THE PICTURE ART COLLECTION / ALAMY STOCK PHOTO

PLAY TRANSCRIPTION

PERFORMANCE NOTES

The upper voicing is where the melody lives so keep this projected while the lower voicings are played with a slightly gentler tone. Keep your fretting fingers connected to their notes for as long as possible while adjacent fingers move to their notes. For **bars 8-11** keep at least one note overlapping at any one time as you move between upper and lower voicings. In **bar 10** place the G# on beat 3 as a 6th-fret barre to facilitate the following A# on the first string. In **bars 13 and 34**, achieve a short and fast three-note trill by plucking the A#-B-A# as i-m-p and picking the F# underneath the first A# with the thumb.

PERFORMANCE **NOTES**

In **bars 17-18** hold the opening chord of each bar with a barre at the 4th fret. In **bars 18 and 39**, on beat 3 hold the first and fourth fingers on their notes and then slide up by two frets to achieve the chord a quaver later; use p, i, a for the three-note chords and pluck the D# in between the chords with the m finger. To achieve a short mordent-style cross-string trill in **bar 30** hold the second, third, and first finger on the notes shown in the music, then pluck the thumb on the fourth string, i on the third string, and m on the second string; pluck p-i-m-p as quickly as you can with the final thumb note playing the third string.

PERFORMANCE **NOTES**

In **bars 42 (and 21)** a 3rd inner voicing doubles the first note of each group of four semiquavers. Hold the first note of each group of four semiquavers while you play the remaining three semiquavers; this can be achieved using the fretting-hand fingerings noted on the music. To get the piece up and running you can skip this now and work on it later. In **bars 40 (and 19)** hold the second and third fingers down throughout beat 3 while the first finger moves between its notes; similarly, throughout beat 4 keep the first finger down while you move between the second and fourth fingers in the lower voicing.

PERFORMANCE NOTES

In **bars 50 -51** the trills can be achieved with the same fingerings as **bars 13, 30, and 34**. In **bar 56** navigate the position shifts by keeping the first finger anchored to the fifth string. In **bar 57** keep the third finger anchored to its opening F# to make your fretting hand less busy, also place a 'fudged' first finger barre onto the fourth quaver of the bar to make the subsequent chord simpler. During the final section of this bar, slide down through the positions by anchoring the fourth finger to the second string. In **bar 58** hold a barre at the 1st fret for the first six semiquavers, then a 2nd-fret barre for the final eight.

PERFORMANCE **NOTES**

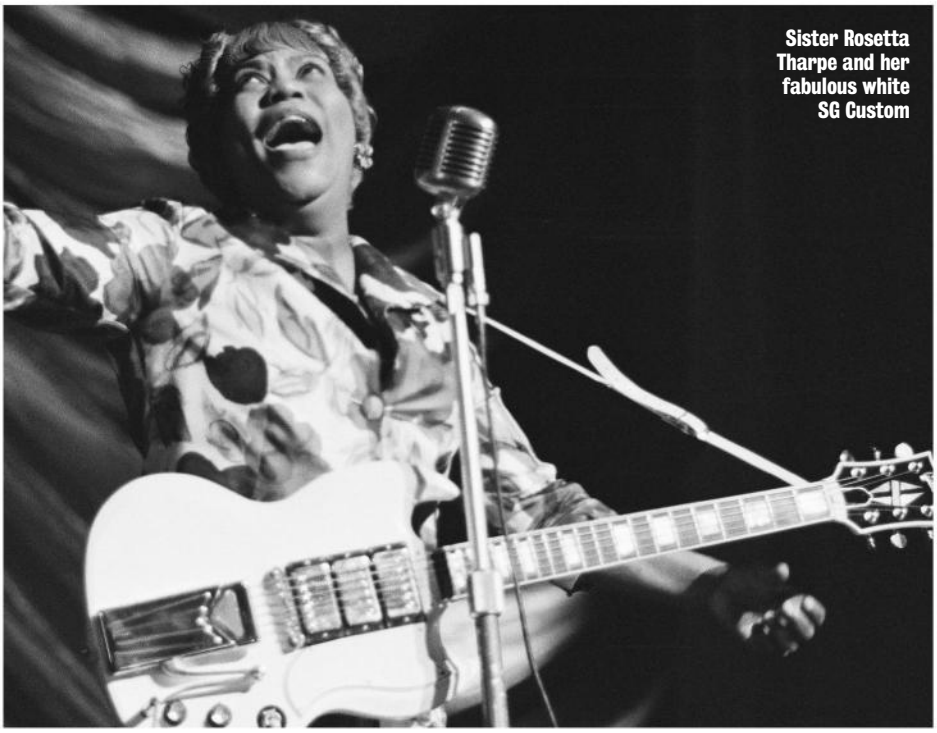
In **bar 61** place a full bar at the 4th fret on beat 3, then as you move into the opening bass E note of **bar 62** turn this barre into a hinge whereby you lift the end of the finger off its bass notes and keep the back of the finger pinched on its first-string note so it sustains into the bar. In **bar 65** anchor the fourth finger to the second string to make shifting up to the G# at the 9th fret feel smooth and secure. In **bar 70** hold a barre at the 9th fret on beat 1, then 11th fret on beat 3.

The high notes at **bars 69-70** can be tricky at first but if you take the same approach as the opening passages of the piece whereby you keep at least one finger connected to the frets while you change between chords and positions it will soon feel confident. In **bar 74** play the extended cross-string trill between a 4th-fret D# and an open first string by plucking i-a-i-m-p-a-i-m-p starting on the D# . For the first note of this pattern the thumb plucks the bass B underneath it.

SISTER ROSETTA THARPE

Brought to you by...
BIMM
BRITISH & IRISH MODERN MUSIC INSTITUTE

Join **David Gerrish** as he delves into the work of a gospel trailblazer, unlocking the signature sounds of the mother of electric blues guitar.



Sister Rosetta Tharpe and her fabulous white SG Custom

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔Gospel licks
Tempo: Various	✔Double-stops
https://bit.ly/3vVtyrs	✔Chromatic runs

It is a great shame that Sister Rosetta Tharpe seldom receives the recognition she deserves, especially considering the role she played in the development of popular music. Dubbed The Original Soul Sister and The Godmother of Rock And Roll, her innovative blend of gospel, blues, and more not only captivated audiences but also laid the foundation for future musicians.

Born Rosetta Nubin on March 20, 1915, in Cotton Plant, Arkansas, she exhibited an exceptional talent for music from an early age. Raised in the church, Rosetta immersed herself in the soul-stirring melodies of gospel music, which would later become the cornerstone of her musical identity. By the age of four, she was already singing and playing the guitar at religious events, dazzling audiences with her precocious talent and powerful voice.

Sister Rosetta's unique musical style was shaped by a diverse range of influences, from which she developed a sound that was original and exciting, blending the spiritual fervour of gospel with the earthy rhythms of the blues. Her electrifying live performances truly set her apart, and she would take to the stage with an intensity and charisma that few could match. She wielded her guitar with a combination of finesse and ferocity that left audiences spellbound, and, at a time when female guitarists were a rarity, she stood out as a virtuoso, challenging gender norms and breaking down barriers at every turn.

Her playing was characterised by soulful phrases and speedy runs that were as original as they were exhilarating. She had a strong grasp of the theory behind her craft, and her solos often spelled out the harmony, blending diatonic scales, Pentatonic blues licks, and chromaticism with great effect. Unusually, Rosetta played almost exclusively in Vestapol tuning (open E), an unusual choice for non-slide players. She would often pitch this down a tone or two, and in doing so unlocked a realm of possibilities as she could utilise open strings. This, combined with chromatic phrases and fast triplet runs, enabled her to craft intricate, exciting lines that exemplified her creative virtuosity. The preference for tuning her instrument down so low, likely led her to use heavier strings, which also shaped her unique style. Notably, she avoided extensive string bending, except for occasional half-step bends and bluesy curls. Instead, she expertly employed double-stops and dynamic fretboard slides, creating dramatic motifs that highlighted the song's chord progression.

Mastering these various elements is essential for faithfully reproducing her style and capturing the essence of this trailblazing artist's sound. While the solos in this lesson are presented in standard tuning for simplicity, they encapsulate the core traits of Tharpe's unique and groundbreaking style. Dive in and enjoy!

NEXT MONTH *David looks at the fiery modern style of* ***Christone 'Kingfish' Ingram***

Get the Tone

Sister Rosetta played Gibson Les Paul Goldtop and SG Custom guitars once she went electric, but she stands out as one of the first to use a cranked tube amp (Gibson or Vox)to achieve overdrive. An edge of break-up will be suitable for these examples. Opt for a bright tone with the bridge pickup engaged, and dig into the strings to replicate Tharpe's distinctive attack.

TRACK RECORD For a journey through Sister Rosetta Tharpe's musical legacy, listen to Up Above My Head, a spirited blend of gospel fervour and infectious rhythm. Strange Things Happening Every Day showcases her guitar and soulful vocals, while This Train embodies her ability to uplift her audiences. These tracks offer a glimpse into the brilliance of the Original Soul Sister so be sure to dig even deeper!

PLAY BACKING

STUDY 1

Our first solo demonstrates key features of Sister Rosetta's style in an uptempo gospel track. Get used to the quick position shifts by practising slowly. With big slides or jumps, get your eyes fixed on the target note before your hand attempts the move. This will allow your hand to meet your eye-line and land with precision.

PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

STUDY 2

This slower track highlights Rosetta's ability to play over changes. Look to spot the target notes, which are often the chord tones in the underlying harmony (the G♭ in bar 4, for example, is the ♭3rd of the E♭m chord). The triplet run in bar 6 is a distinctive part of Tharpe's sound and can be employed at faster tempos should you wish.

THE BLACK KEYS

VIDEO

In this article **Martin Cooper** checks out the unique sound of the groundbreaking rock duo from Ohio, and their guitarist Dan Auerbach.

Dan Auerbach plays his favourite guitar, a Harmony H78 hollowbody

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: E Minor	✔Melodic lead playing
Tempo: 94 bpm	✔Spacious rhythm work
https://bit.ly/3vVtyrs	✔Music theory

The Black Keys were formed in Ohio, USA in 2001 by the duo of Dan Auerbach on guitar and vocals, and drummer Patrick Carney. They came to prominence during the era that alternative acts such as The White Stripes were popular, and also paved the way a few years later for acts like Royal Blood. These were minimalist groups where for the most part two band members took care of guitars, drums and vocals and often bass was played either using octave effects, or sometimes by a session bass player, particularly in a live setting.

Auerbach and Carney were influenced in their formative years by blues artists such as Muddy Waters and RL Burnside as well as bands like The Beatles. Patrick Carney's uncle Ralph played saxophone as a session player on several Tom Waits albums.

The Black Keys formed as a duo, when the rest of the scheduled musicians didn't show up for a session in the early 2000s. They recorded a demo that consisted of covers and improvised songs. They began to tour and record, playing anywhere they could get a gig and their hard work started to pay off when they played a set at the SXSW festival. They were offered £200,000 to license one of their songs for a TV advert, but turned the offer down, fearing that they would be seen as selling out and not taken seriously as artists. After a lot of hard work on the touring circuit, as well as recording several albums' worth of original material, the band began to get exposure on American TV, as well as playing Reading and Leeds festivals.

Towards the end of the noughties they scored an MTV video of the year award and were also able to work in the studio with high-profile producers and engineers, including Tchad Blake and Danger Mouse.

After much further critical and commercial success, the band went on a temporary hiatus in 2013, before returning in 2019 with a covers album. They continue to record and tour in 2024.

The track this month is built on a classic riff in the key of E Minor (E-F#-G-A-B-C-D), but the piece actually utilises the C# note instead of C natural, which means that the A chords are all A Major (A-C#-E). This gives the overall tonality of the track an E Dorian flavour (E-F#-G-A-B-C#-D), and this provides more of a blues sound as opposed to the typical Minor tonality that you'd expect with this key signature.

The solo is primarily built on the E Minor Pentatonic scale (E-G-A-B-D) and is aimed at utilising melody and soundscapes over technique, in terms of importance. There is no rhythm guitar part under the solo, mainly because with the low octave harmony line it's not necessary to further overcrowd the frequencies with extra guitar parts.

Have a look at the video to see the specific playing articulations, and aim to play the parts with good timing and accuracy.

NEXT MONTH *Martin examines the playing of Eric Stewart and Lol Creme from* ***10CC***

Get the Tone

Dan Auerbach uses both classic and oddball guitars such as Gibson, Harmony and Guild. It's sonically more Gibson than Fender, but if you are using single-coils just roll the brightness down a little bit. There's an aggressive fuzz tone on the track, as well as a Marshall plexi style amp tone. You'll also want to add a good amount of reverb and delay.

TRACK RECORD The Black Keys' debut album The Big Come Up from 2002 includes covers of RL Burnside's blues song Busted, and also The Beatles' Revolver classic, She Said, She Said. The album Brothers from 2010 includes Tighten Up, while the follow-up release from 2011 is the classic El Camino, which features Lonely Boy and Gold On The Ceiling. The new album Ohio Players was recently released.

SERGIONE INFUSO/CORBIS VIA GETTY IMAGES

PLAY BACKING

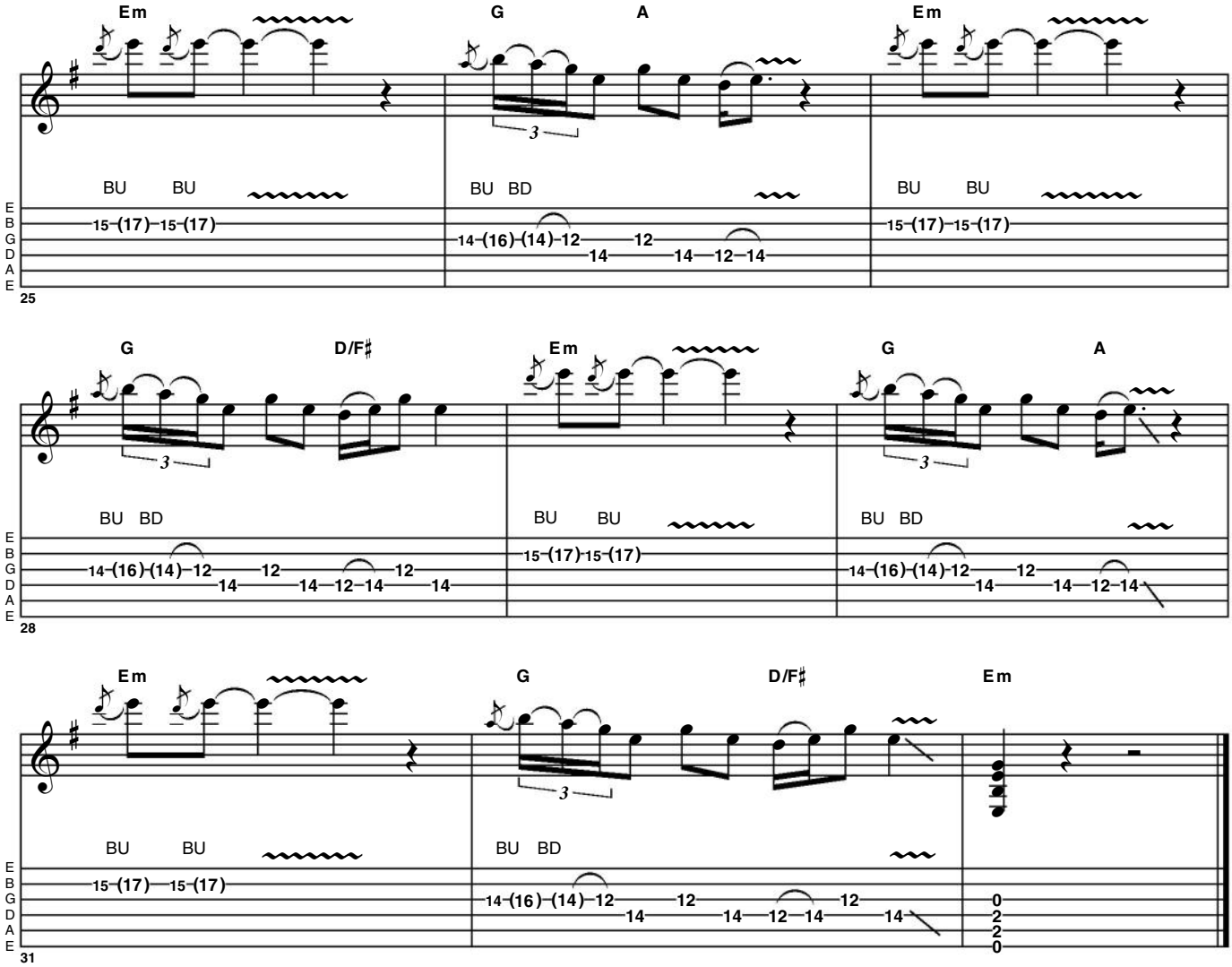
VIDEO & AUDIO https://bit.ly/3vVtyrs

PERFORMANCE NOTES RHYTHM

The rhythm guitar part is not difficult to execute but needs to be played with some controlled aggression in terms of both chords and single-note lines. For the double-stop chords in bars 17-24 you will need to focus on your timing, primarily to avoid rushing ahead.

PERFORMANCE NOTES SOLO

The solo has some aggressive string bends and vibrato, and is all about the tone and the way the notes are attacked. This isn't the time for politeness, and the fuzz-toned percussive notes and string noises in the rhythm and particularly the lead part are very important as far as the overall effect of the piece is concerned.



GUY PRIVES/GETTY IMAGES

PANTERA STYLE

ON VIDEO

This month **Jamie Hunt** shows how to play rhythm guitar in the style of Pantera's legendary guitarist, who went on to form Damage Plan but was gunned down at a gig on December 8th, 2004.

Dimebag Darrell playing one of his many signature Dean guitars

ABILITY RATING

Moderate / Advanced

Info

Key: E Minor, E Minor, F#

Tempo: 170bpm, 160bpm

https://bit.ly/3vVtyrs

Will improve your

- ✔Palm muting
- ✔Pinch harmonics
- ✔Sliding sequences

Get the Tone

For an aggressive tone, use your bridge pickup and add a decent amount of gain on your amp. Dimebag had a lot of bite to his sound, so leave your bass setting at 12 o'clock, cut some of the middle and boost the treble on your amp's EQ. To keep things tight, turn your reverb off.

PHOTO BY ROBERT KNIGHT ARCHIVE/REDFERNS

Pantera began life in the early 80s as a glam metal band, before recruiting Phil Anselmo on vocals and becoming the much heavier band that forged the groove-metal genre. Much of the band's weight can be attributed to Dimebag's rhythm guitar work. His combination of aggressive tone along with precise muting made way for tight, powerful phrases. To fill out the sound, Dimebag interjected high melodic motifs and low, chromatic power chord sequences alongside the main riffs. This brought variety to his rhythm parts while giving the impression of a second guitarist filling in the gaps.

"Dimebag interjected high melodic motifs and low, chromatic powerchords alongside the main riffs."

NEXT MONTH *Jamie presents two awesome riffs inspired by the US thrash legends,* ***Slayer***

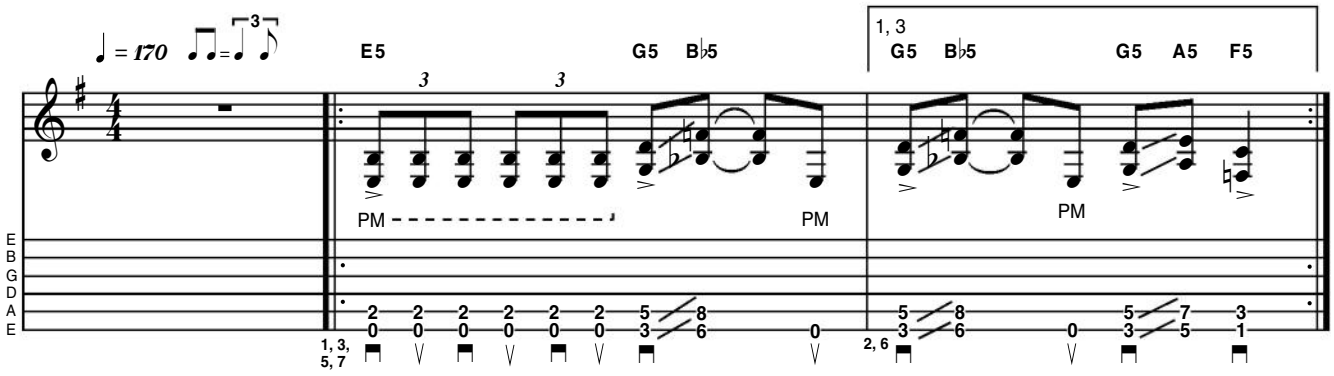
STYLE STUDY 1

This study uses swung eighth notes to create a heavy shuffle feel. Alternate picking is used for the main phrases, as this helps to maintain the groove at high tempos. Down picking is reserved to add weight to the chromatic powerchord sequences or single-note lines at the end of each phrase.

VIDEO

PLAY

BACKING



STYLE STUDY 1...*CONTINUED*

Dimebag Darrell playing with Pantera in San Diego, California

PHOTO BY ANNAMARIA DISANTO/WIREIMAGE

STYLE STUDY 2

This study uses eighth note triplets to establish pace, while the Blues scale brings familiarity to the fills. To get the pinched harmonics in the fourth bar, angle your pick at 90 degrees towards the floor, and brush against the string with the side of your thumb after the plectrum strikes the note. Experiment with where along the string the harmonics jump out best. Take note of the slides within each phrase, as they maintain the fluidity while changing fretboard position.

VIDEO

PLAY

BACKING

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JUNE GT361

THE BEATLES ROCK OUT!

Lennon, McCartney and Harrison had three distinctive electric guitar styles. We reveal how the Fab Three rocked! Plus: T-Ride video lesson; Keith Richards acoustic, Nita Strauss, David Gilmour, Tarrega classical, Dean Brown & more!

MAY GT360

COUNTRY ROCK

Learn how Albert Lee, Joe Walsh, Brent Mason, Dickey Betts and others blend scales to create new sounds. Plus: Modern Legato, Allan Holdsworth, Eric Johnson, Ulf Wakenius, Muddy Waters, Metallica, Bob Dylan, and much more!

SPRING GT359

JUMP, JIVE & WAIL

Learn from Jump Blues' most important players, and add swinging jazzy lines to your rock and blues. Plus: Martin Miller and Matteo Mancuso videos; Robin Trower, KW Shepherd, John Mayer, Iron Maiden, Johnny Cash & more!

APRIL GT358

PLAY BETTER SOLOS!

It's what every guitarist wants! Using some of blues-rock's greatest players, we help you to 'up' every aspect of your soloing game. Plus: Marcio Philomena jazz, The Eagles, Eric Johnson, Judas Priest, Albert Collins, bluesy Django & more!

MARCH GT357

GIMME LICKS!

We celebrate The Stones' career with a look at the band's four guitarists: Brian, Keith, Mick T, and Ronnie. Lots of licks and full pieces to play. Plus: Steve Morse, Slash, Jeff Beck, Christone 'Kingfish' Ingram, Robben Ford, Phi Yaan-Zek.

FEBRUARY GT356

EPIC CHORDS!

Through the playing of Jimi Hendrix, John Mayer, Mateus Asato, Steve Cropper and Cory Wong, spice up your rhythm with a variety of techniques. Plus: Vinnie Moore, Eric Bibb, Ed Sheeran, Jimmy Bryant & Gary Clark Jr.

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AL DI MEOLA

This month **Charlie Griffiths** checks into the Splendido Hotel for an Electric Rendezvous with an Elegant Gypsy, the Romantic Warrior himself.

Al Di Meola has one of the most jaw-dropping picking techniques of all

ABILITY RATING

★★★★★ Advanced

Info	Will improve your
Key: Various	✔ Alternate picking
Tempo: Various	✔ Fretting accuracy
https://bit.ly/3vVtyrs	✔ Hand synchronisation

Born in New Jersey in 1954, Al Di Meola is a bona fide guitar legend. At the age of just 19 he was chosen by the great Chick Corea to fill the guitar chair in Return To Forever, with whom he recorded three albums. Alongside this, Al was producing his own albums, which combined jazz, latin and rock into brilliant compositions showcasing his fiery, articulate and powerful alternate picking style. Al was also part of the famous Friday Night In San Francisco acoustic trio alongside John McLaughlin and Paco de Lucia. The live album of that legendary night in 1980 sold more than a million copies.

Di Meola's picking style changed the landscape of guitar playing, influencing players like John Petrucci, Nuno Bettencourt and Paul Gilbert, who in turn have picked up a slew of dextrous disciples. Tracks like Race With The Devil On A Spanish Highway from 1977's Elegant Gypsy showcased a relentless speed and accuracy rarely heard before on the electric guitar. In this lesson we will look at various alternate picking applications from rhythmic phrasing and string skipping, to hand synchronisation and more.

Example 1 is played entirely on the first string as this is a great way to warm up the picking hand and get both hands locked in with one another. Start by repeating the first bar only to practise switching between 16th notes and the quicker 16th-note triplet feel. Focus on the downstrokes which land with the downbeats, and ensure the fingers land with those downstrokes. The remaining notes should also sound evenly spaced.

Example 2 deals with moving the pick from string to string while keeping the fretting hand in a scale position. Pick from the wrist and keep your hand and forearm loose so your pick can reach each string in a relaxed fashion. The following idea is an alternate-picked riff using one note per string for a metronomic and precise attack on each note, rather than using a sweep picking approach. Turn your picking hand so that each down and up stroke results in the tip of the pick moving slightly away from the strings after each note. This will allow you to cleanly move from string to string without getting trapped between the wires.

Next comes a test of stamina with a fast succession of 16th notes. Keep your hands synchronised by focusing on every fourth note of the phrase. Using these as signposts gives you a better chance of connecting both hands when the tempo gets particularly fast.

The final lick is a descending scale pattern which repeats in octaves and uses all six strings. The first part is played with an open tone, whereas the latter, lower part is played with palm muting in order to control the bass frequencies and add tightness.

Play each example slowly and accurately at first, and only speed up in small increments as your muscle memory and hand synchronisation gradually improves.

NEXT MONTH *Charlie brings you five fantastic licks in the style of the great* ***Alex Skolnick***

Get the Tone

Al has used Les Paul and Paul Reed Smith Custom guitars throughout his career and favours DiMarzio pickups. His 70s tone came from a Marshall JMP50 head with the bass and mid boosted and the treble almost off, but more recently he's used Mesa Boogie. Dial in a crunchy gain tone and add a stereo chorus to widen the notes. Use minimal reverb.

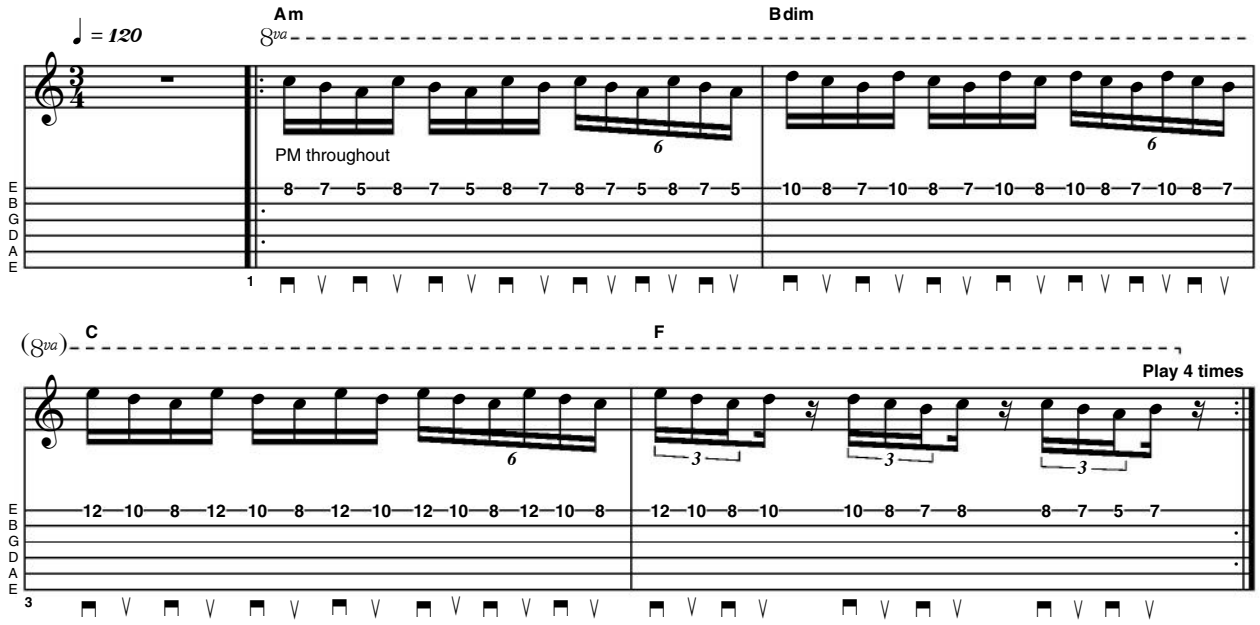
TRACK RECORD Al's discography is huge, but a good place to begin is with the 70s and 80s electric solo albums such as Elegant Gypsy in 1977, Casino in 1978 and Electric Rendezvous in 1982. All are full of classy rock and jazz-fusion compositions littered with jaw-dropping alternate-picked lines. His work with Chick Corea's Return To Forever, such as the Romantic Warrior album in 1975 is also essential listening.

ZUMA PRESS, INC. / ALAMY STOCK PHOTO

EXAMPLE 1

This ascending single-string lick is based in A Aeolian mode (A-B-C-D-E-F-G) and focuses on palm-muted alternate picking with both 16th-note and 16th-note triplet subdivisions. Focus on the downstroke which lands on each downbeat and synchronise with your fretting fingers to match your hands' movements.

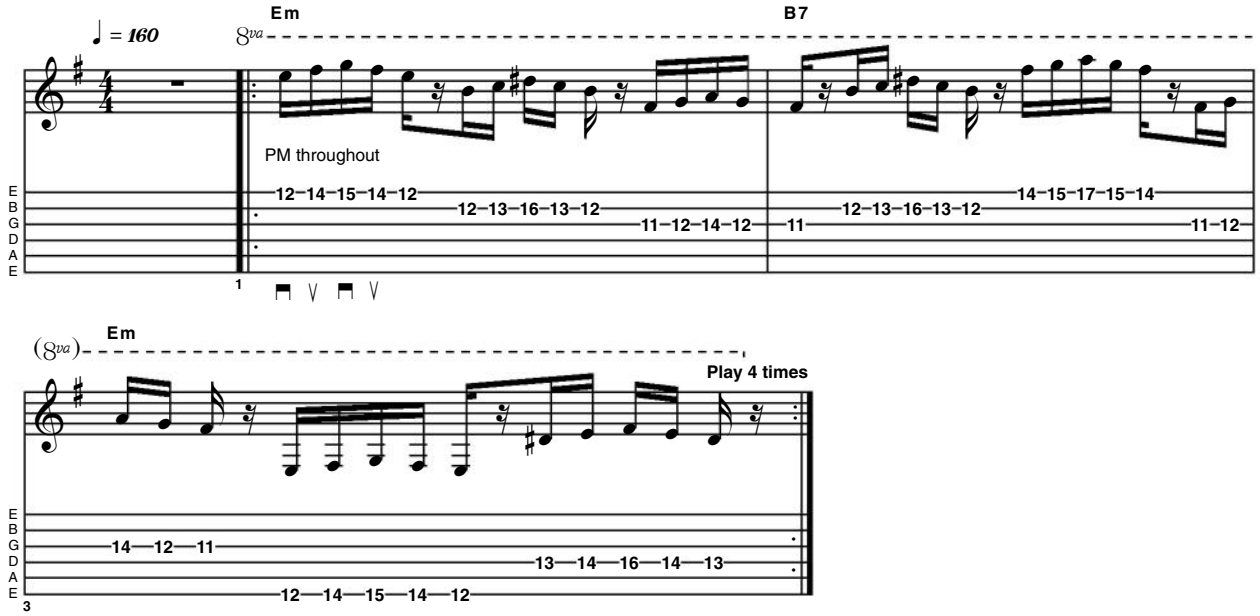
PLAY



EXAMPLE 2

Based in E Harmonic Minor (E-F#-G-A-B-C-D#), this lick uses string-skipped five-note phrases across all six strings. Start and end each one with a downstroke and match these downstrokes with your first finger. Each 16th-note rest is the equivalent of an upstroke, so keep your pick moving to maintain momentum.

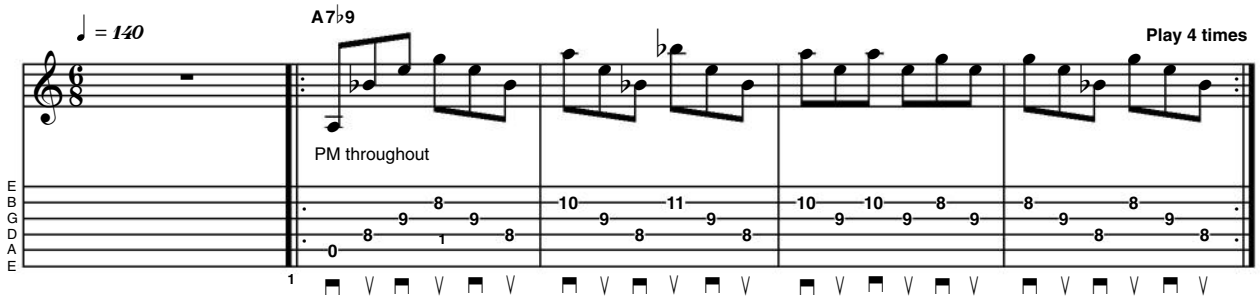
PLAY



EXAMPLE 3

Use strict alternate picking to move from string to string. Palm mute as you hold the chord shape and add fourth finger to play the second-string melody. Use the tip of your pick to glide across the strings in smooth motions and avoid digging in too much.

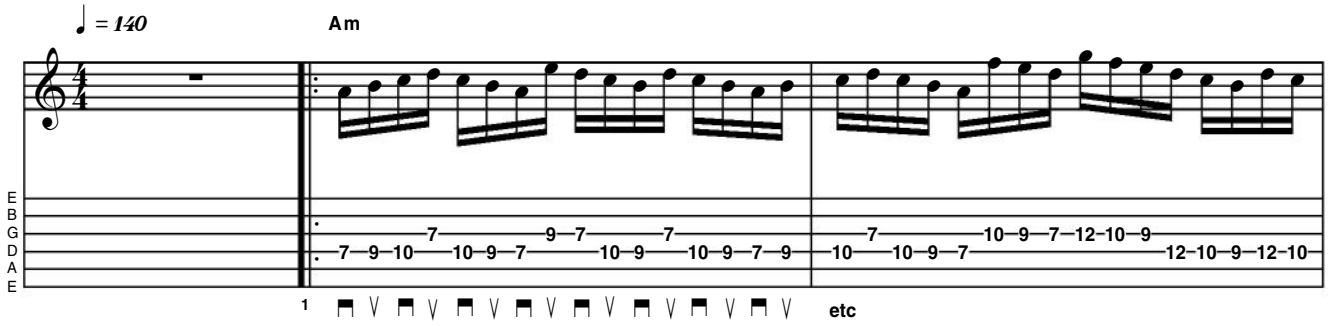
PLAY

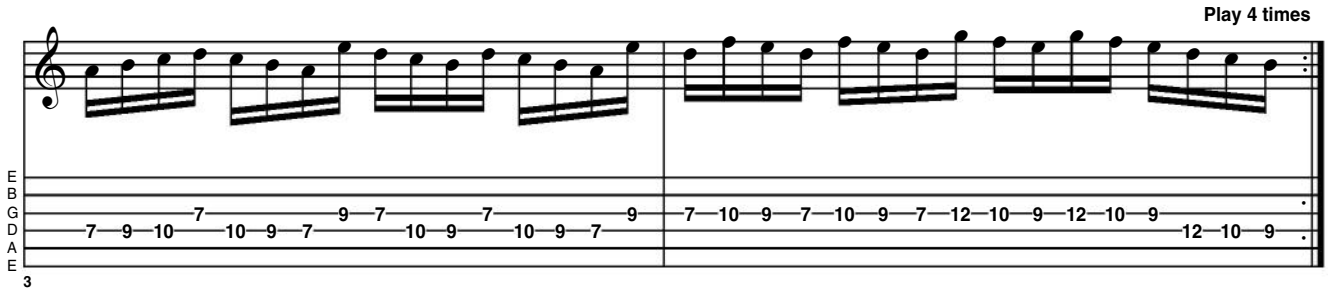


EXAMPLE 4

This lick is based in A Aeolian mode (A-B-C-D-E-F-G) and is played with alternate-picked scale positions on the middle two strings. First practise each bar separately to memorise the different patterns before linking them together seamlessly.

PLAY

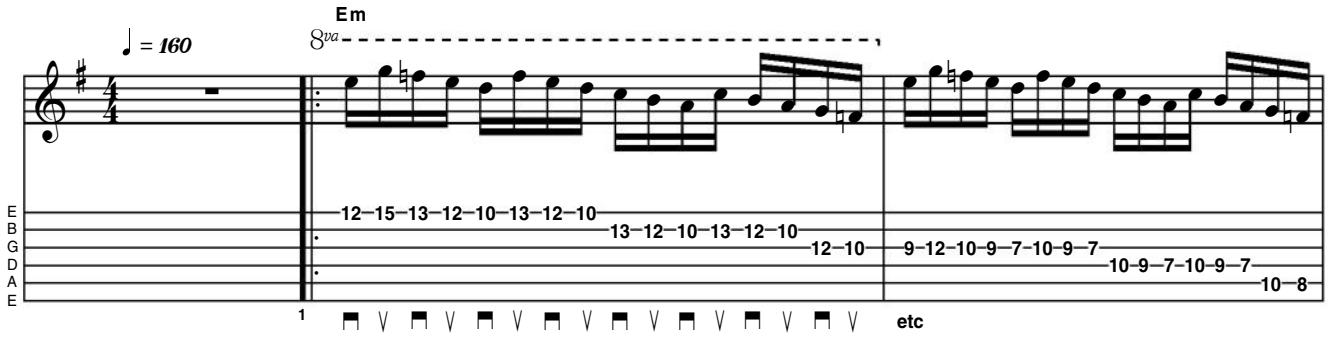


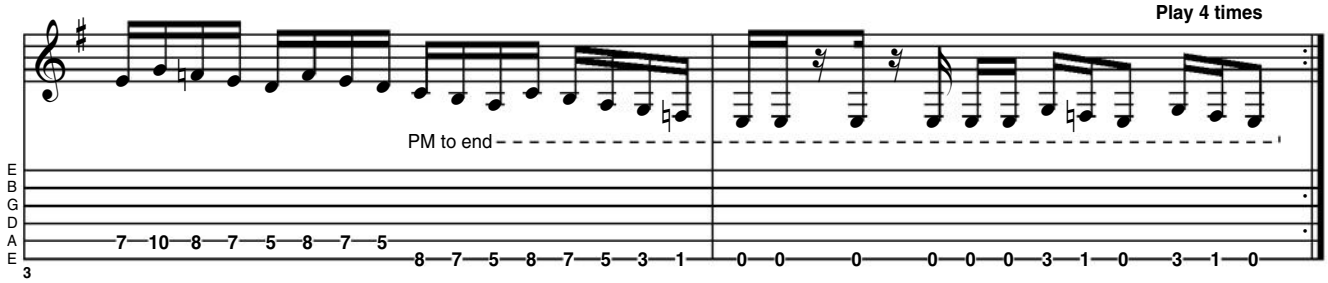


EXAMPLE 5

This descending pattern is based in E Phrygian mode (E-F-G-A-B-C-D). Play the initial eight notes on the first string, then move to the second string for six notes and finally play two notes on the third string. Now repeat this pattern an octave lower, and then another octave lower starting on the fifth string.

PLAY

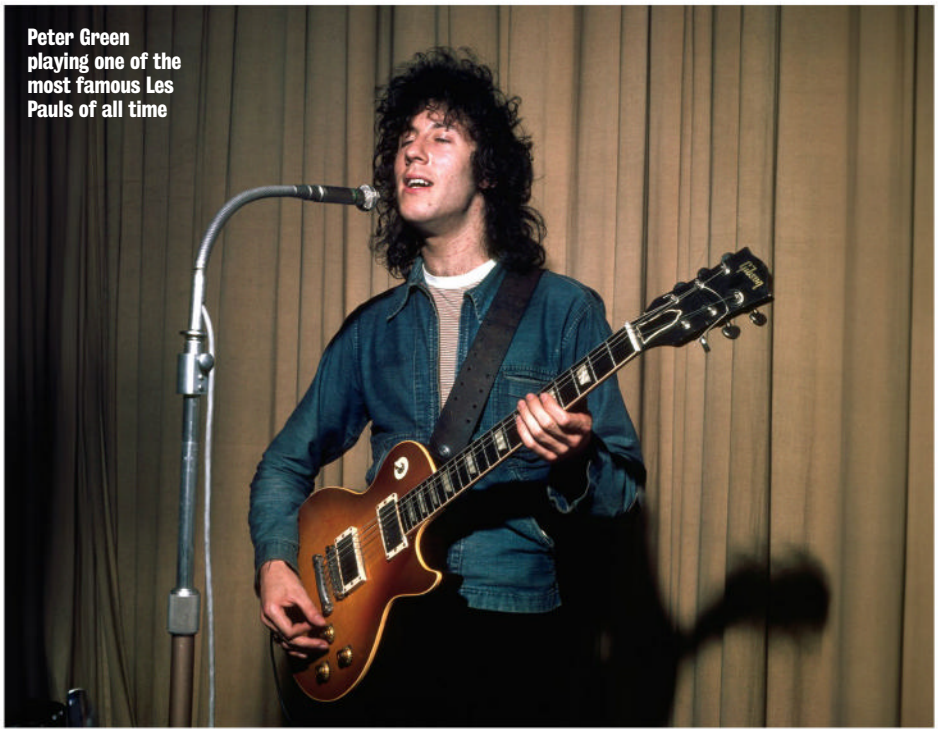




PETER GREEN

VIDEO

For this issue **Andy G Jones** looks at the highly melodic improvisational style of Fleetwood Mac's legendary founder, guitarist and songwriter.



Peter Green playing one of the most famous Les Pauls of all time

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔ Blues phrasing
Tempo: Various	✔ Bending technique
https://bit.ly/3vVtyrs	✔ Grasp of 12/8 pulse

Peter Green was the founding member of Fleetwood Mac and having put the band together was generous enough to name it after the drummer Mick Fleetwood, and bass player John McVie, both stalwarts of the 60s British blues scene and John Mayall alumni. Green followed Eric Clapton in Mayall's Bluesbreakers, a tough gig to take on, but BB King was famously quoted as saying that Green was "the only one to give me the cold sweats".

A master of Chicago blues and also an innovator as a composer, Green was responsible for a number of imaginative hit songs, including The Green Manalishi, Black Magic Woman (also a huge hit for Santana), Albatross, and Oh Well.

However, in this lesson I will focus on a Minor blues and an uptown Major blues inspired tune. The examples focus on the Minor blues and the sample solo switches to the Major key. It's worth picking through the licks to get a feel for the kinds of melodic shapes and note choices that Green favoured, such as the use of the 9th degree and the straight Minor Pentatonic.

In the sample solo, I used a classic 60s blues approach of stressing the tonic Major Pentatonic on the I chord (A), then moving to the tonic Minor Pentatonic on the IV chord (D). If you look carefully, you'll see that I have generally altered the Minor Pentatonic by replacing the 7th degree with the Major 6th, The Major 6th of A Minor Pentatonic (F#) is also the 3rd of the D chord, so makes harmonic sense, particularly when you consider that the note G can be displeasing when held over a D or D7 chord (this is often called an 'avoid note', meaning that it's not to be held for too long).

Green's phrasing was possibly so musical because he was such a great singer; his phrasing on the guitar has a vocal quality and a real sense of pace and drama.

Peter's treatment of the D#Diminished 7th chord is worth noting. He often hits the root of that chord but then goes back to bluesy Am6 Pentatonic ideas; his navigation of the chord changes was masterful. Other than one example that shows some of the scale options over a bluesy sequence in A, the demos are all over a slow 12/8 groove, and the rhythms exploit the options within the subdivisions of a 12/8 pulse. Don't be overly concerned with working out the rhythms mathematically - if you're not well acquainted with reading in 12/8, there's no shame in referring to the video/audio. It's certainly what Peter would have done!

> *"Green's phrasing was possibly so musical because he was such a great singer."*

NEXT MONTH *Andy uncovers the playing secrets of the great guitarist* ***Carlos Santana***

Get the Tone

Peter's Les Paul was wired with out-of-phase humbuckers. It is not essential to replicate this but there's a delicate quality to Peter's sound with a cleanish British tone at its core. Peter worked his amps hard and that natural colouration is key. Effects were not a big part of Green's world, but you might want to add quite a bit of reverb to get that airy sound.

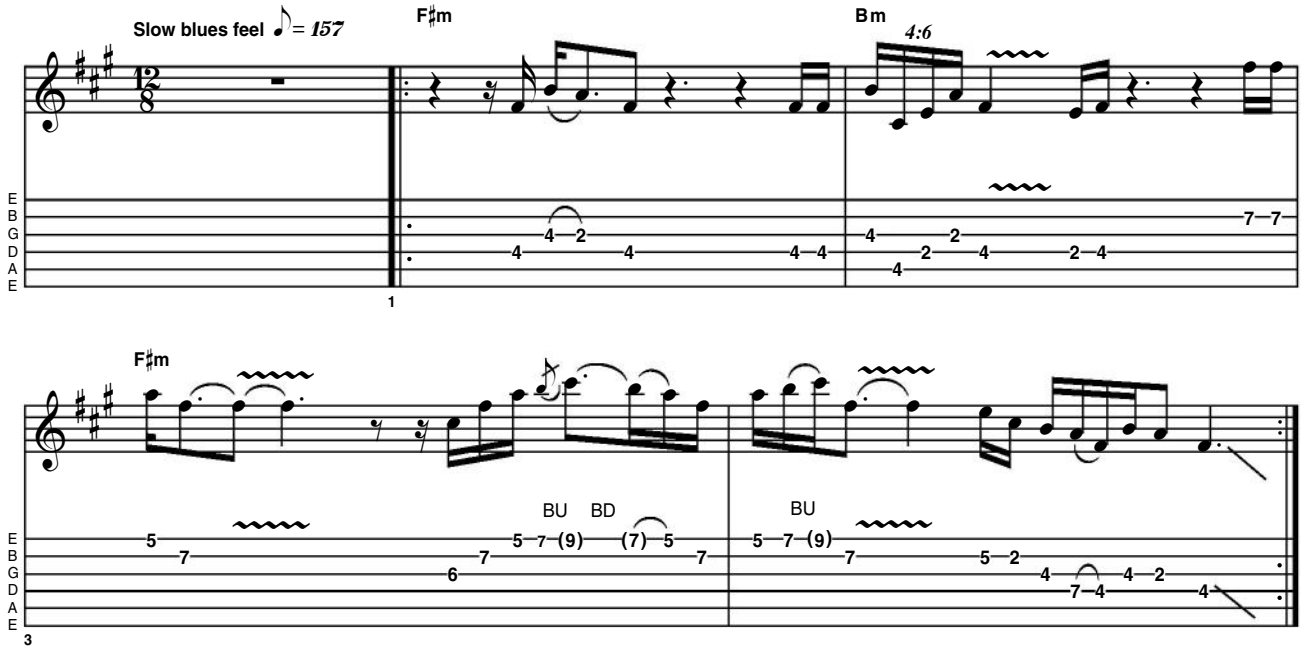
TRACK RECORD All of Green's Fleetwood Mac work is worth checking out. Try 1969's Then Play On for some of the hits and some great vocals and guitar. But Peter's playing on Live In 1967 with John Mayall is outstanding. The song So Many Roads features some classic Green licks and has been covered by Joe Bonamassa. Peter's phrasing is sublime, and you can really hear the depth of his tone and touch.

RICHARD ECCLESTONE / GETTY IMAGES

EXAMPLE 1

In our first example, we start by leaving a little space between the phrases. Be careful with the high bends as their pitch requires accurate targeting.

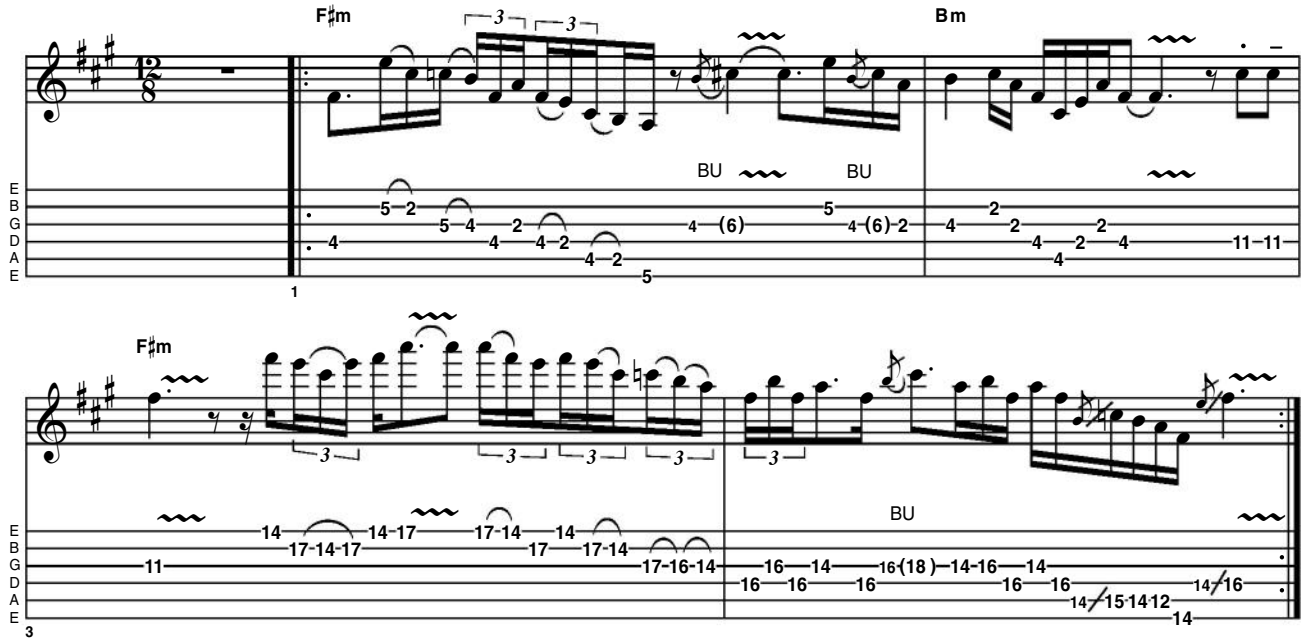
PLAY



EXAMPLE 2

Here we're starting to use 1/16th-note triplets for variety. In **bar 3**, we start to get a little more bluesy with the use of the C natural note (Minor 3rd).

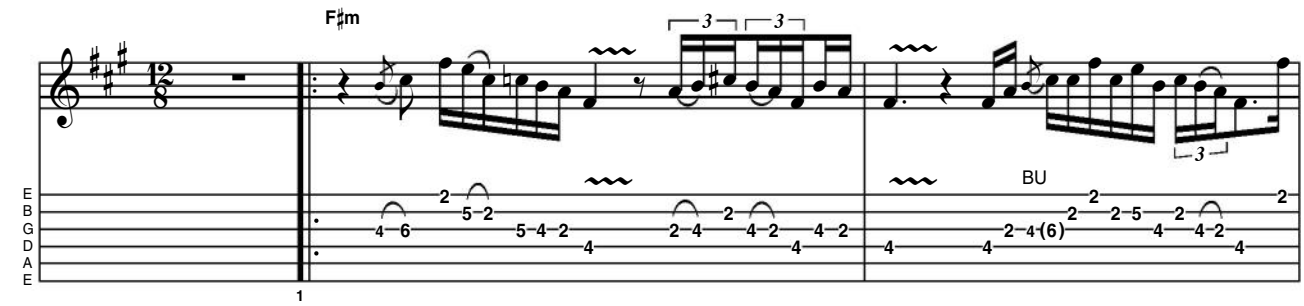
PLAY



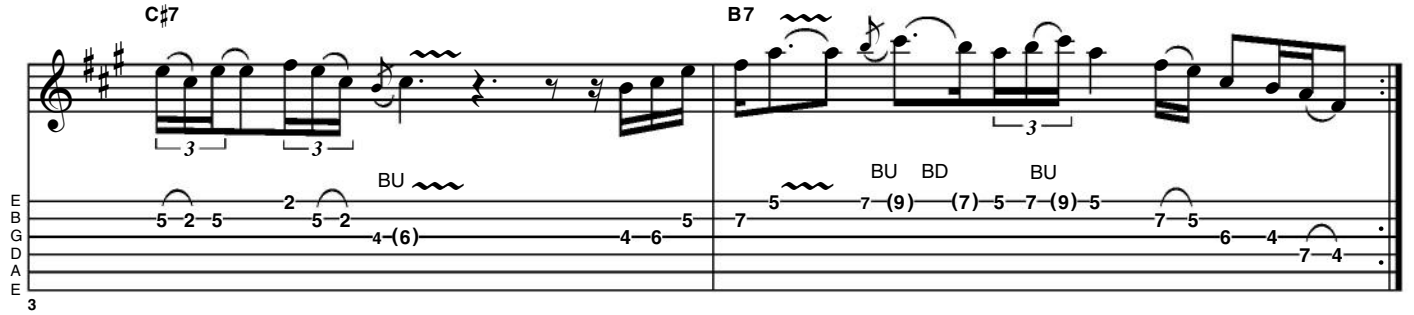
EXAMPLE 3

This example starts in a fairly common Pentatonic blues box shape. The flourish at the end of the bar sounds not unlike the kind of lines that Eric Clapton was playing around the time. Green saw him live with The Bluesbreakers and was deeply affected by his playing.

PLAY



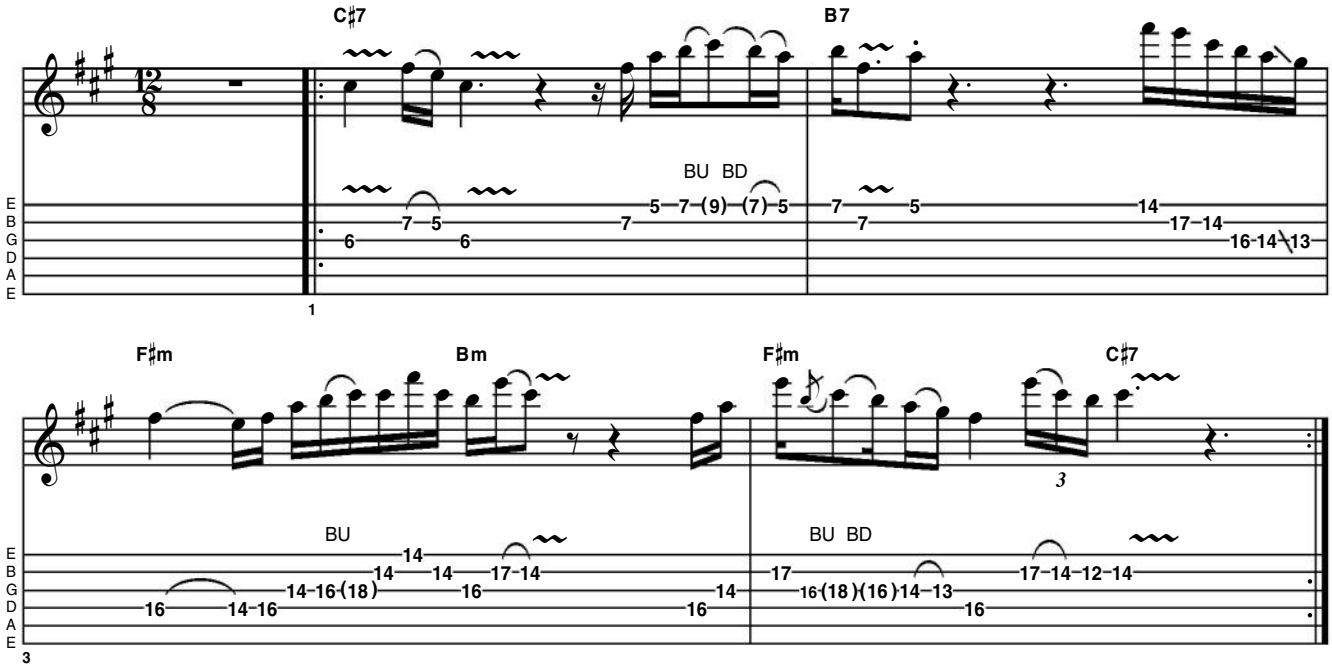
EXAMPLE 3...*CONTINUED*



EXAMPLE 4

This one starts on the V chord. It's interesting to note how just stating the root of the V chord (C#) really gives a sense of making the changes.

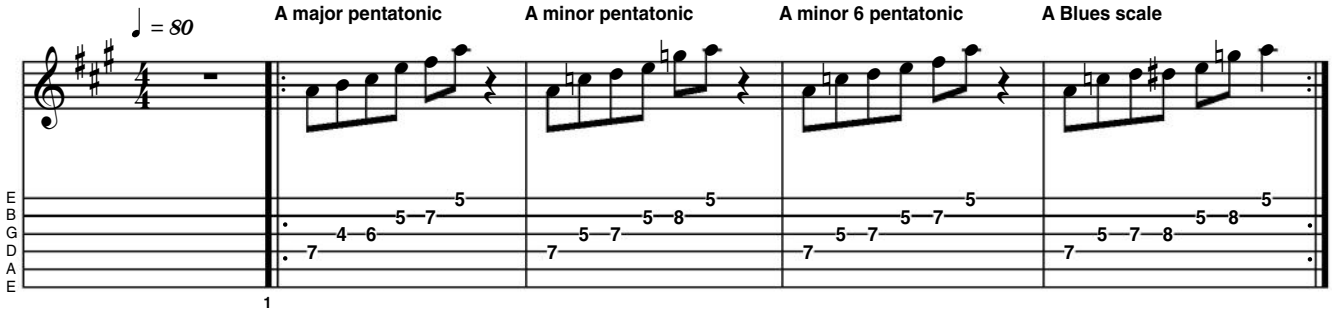
PLAY



EXAMPLE 5

Here we see some of Peter's scale choices. The A Minor Pentatonic can be changed to A Minor 6 Pentatonic on the D chord for a little more finesse. The Blues scale works over A7 *and* D7 if used carefully.

PLAY



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SOLO SLOW BLUES GROOVE

This final piece amalgamates much of what has been covered earlier, putting it all together for a musical performance. Looking at it overall, you will notice how much colour and variety is achieved from just a few positions on the fretboard: 9th fret zone and 12th fret zone. This is where the guitar can be most vocal - the notes aren't too low to get lost in a band mix or too searing and screaming. Add in blues notes, bends and legato it's a wealth of emotion and tasty soloing!

PLAY

Close-ups of the Epiphone version of PG's 'Greeny'

DONOVAN

VIDEO

This month **Stuart Ryan** explores the acoustic guitar style of the influential singer-songwriter who famously taught John Lennon to fingerpick.

Donavan Leitch, who got saddled with the 'British Bob Dylan' tag

ABILITY RATING

★★☆☆☆ Easy

Info	Will improve your
Key: Various	✔Fingerpicking technique
Tempo: 124 bpm	✔Writing with a drone string
https://bit.ly/3uvNmB6	✔Using parallel movement

This month we're going back to the 'flower power' era of the mid-late 1960s with a singer-songwriter guitarist who would have an influence on some of the world's best loved musicians. Scotsman Donovan Phillips Leitch was born in 1946 and found fame in a decade when using just your first name could carry you all the way into the mainstream. He emerged from the British folk scene taking a solid grounding in acoustic guitar fingerpicking and combining it with the psychedelic and jazz influences that inspired so many musicians of his time.

By 1965 he was already finding fame through hit records and appearances on iconic TV shows of the day like Ready Steady Go. International success came the following year with Sunshine Superman and Mellow Yellow, perhaps his best-known song, reaching the top 10 in America. It's a well-known fact that towards the end of the 1960s he befriended John Lennon and taught him the fingerpicking patterns that Lennon would employ in Beatles classics Dear Prudence and Julia among others. Famously he was also compared to Bob Dylan in a 1960s-style Blur vs Oasis rivalry that was ramped up by the UK media. Dylan was certainly an influence on Donovan but in truth both were strongly shaped by US folk legend Woody Guthrie and English folk pioneer Martin Carthy. Both Donovan and Dylan's writing and fingerpicking styles share the hallmarks of these two greats so it's easy to see why Donovan was frustrated with the comparisons at the time.

Donovan's guitar style is perhaps best approached in two eras. He was initially taken by folk players who were local to him while growing up, like Mac Macleod and the aforementioned Guthrie and Carthy. By the mid 1960s, however, his influences changed, and he started to immerse himself in psychedelia, blues, jazz, and the West Coast sound of America. This is perhaps the more interesting era of Donovan to study as he departs from simple guitar chord accompaniment to more Eastern and psychedelic sounds in his playing, which take onboard drone strings and more unpredictable chord progressions.

This month's piece has an almost modal quality as just one chord shape is moved up and down the neck through various key centres with the open third string acting as a drone throughout. While this seems like a simple way of writing it's contingent on the chord shape working against the open string as it moves, and of course you then have to factor in the skill of working a vocal melody and lyric over the top. Although our photo shows him with a Martin dreadnought, Donovan was best known for his cherry sunburst Gibson J-45. His fame waned in the 1970s but he made several comebacks in the ensuing decades, a testament to his skills as both songwriter and guitar player.

NEXT MONTH *Stuart examines the sophisticated chords and guitar playing of* ***Paul Simon***

Get the Tone

Donovan played both of the classics during the 1960s: a mahogany-bodied Gibson J-45 and a rosewood Martin D-28. The Gibson will give you a brighter, mid-rangey tone while the Martin tends towards warmth and a bigger bass. Really, all acoustic guitarists should have one of style of instrument. I recorded this on a Martin Custom Expert 1937 D-28.

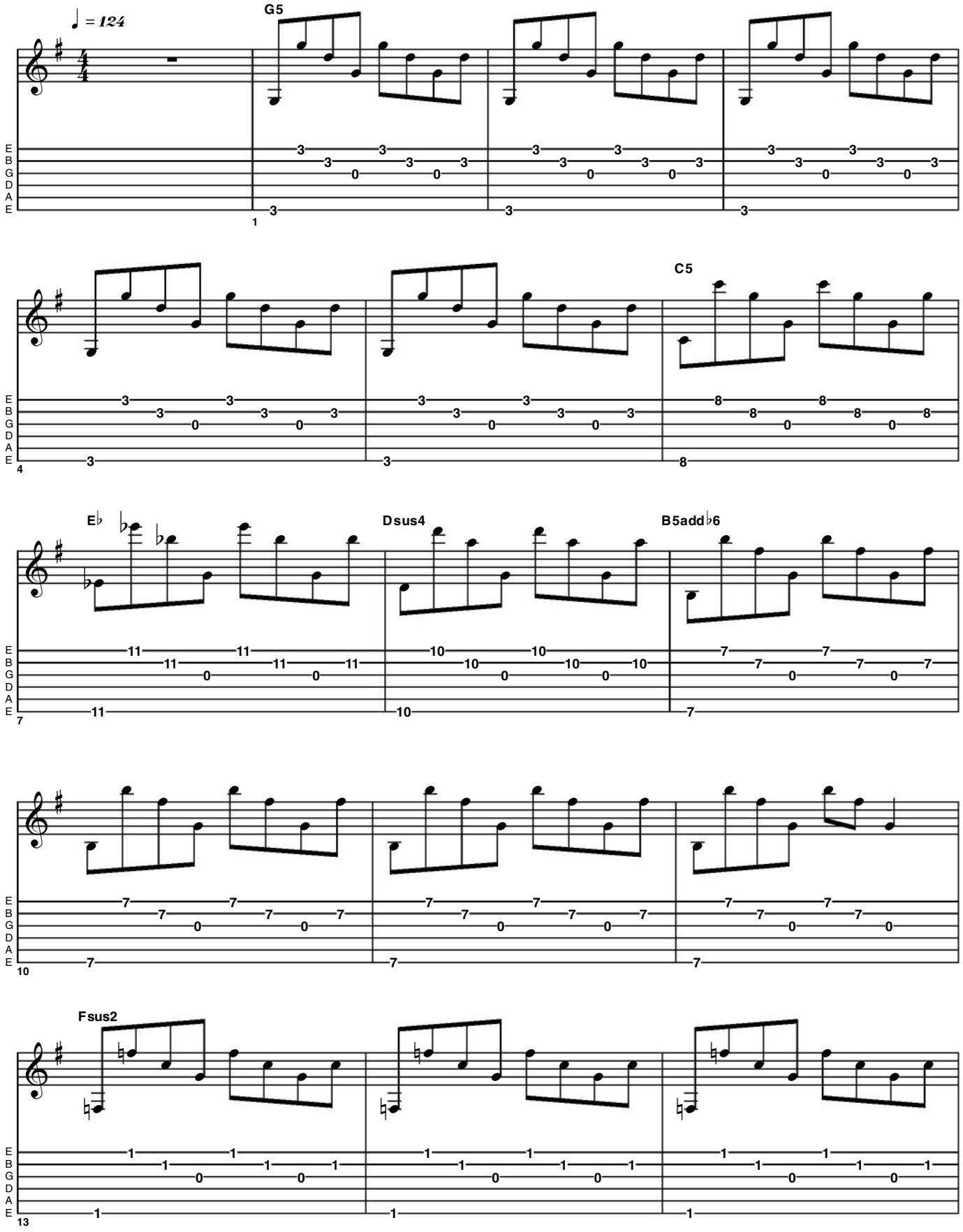
TRACK RECORD Try 1966's Sunshine Superman (with a young Jeff Beck on guitar), the following year's Mellow Yellow, or 1968's Hurdy Gurdy Man for that classic 1960s folky, psychedelic blend with full band backing and plenty of acoustic guitar on both. To hear why perhaps Donovan got lumbered with the Dylan comparison is protest songs like The Universal Soldier, on which he uses a flatpick to play his Gibson.

DAVID REDFERN/REDFERNS

PLAY

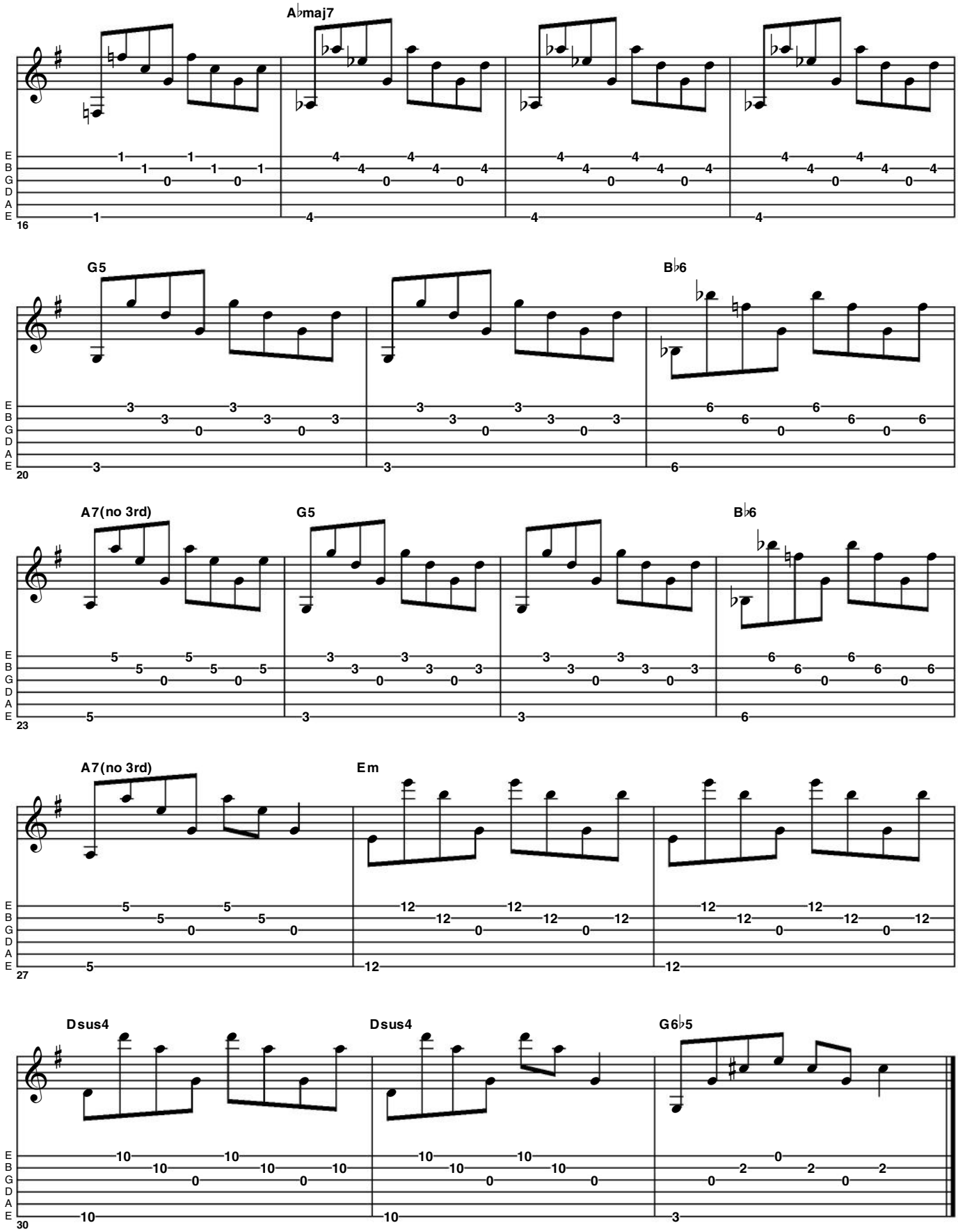
STUDY PIECE **DONOVAN**

Bars 1-16: Donovan is an adept fingerpicker whether he is using the bluesy alternating bassline approach or the folky classical style, maximising the picking-hand fingers. Here you can use the traditional fingerpicking approach throughout, where the picking hand thumb takes the sixth string, the first finger plays the third string, the second finger for the second string, and finally the third finger for the first string.



STUDY PIECE **DONOVAN**

Bars 17-32: Using parallel shapes like these can be a surprisingly effective writing tool (Pete Townshend did it on I Can See For Miles, too). The open third string is a drone that acts as a hinge throughout the progression. It's also a great ear training tool as you can hear how the open G colours each moving shape. Writing like this is a great way of moving through several key centres and if done well the whole piece flows without feeling jarring.



JAKE WILLSON

VIDEO

This month another amazing JTCguitar luminary demonstrates his impressive techniques for us.

JTC

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: C Minor/E Minor	✔Alternate picking
Tempo: Various	✔Economy picking
https://bit.ly/3vVtyrs	✔Speed and fluency

We've all been there... you spend hours, even days, perfecting a really impressive technique, but when you start recording a video or jamming with mates, your glistening shred precision just crumbles into a sloppy mess.

The problem is almost always that our techniques work brilliantly in isolation, but fail when we transition between phrases with different technical requirements. It's understandable: we're so often inspired by players who are elite specialists, and we want to emulate them. However, for the vast majority of musicians, it's far more important to be flexible and reliable.

"We're so often inspired by elite specialists, and we want to emulate them."

The JTCguitar package, Technical Fluidity, is designed to help you develop a reliable and musically adaptable technique. It's all about finding a good compromise between technical brilliance and the overall musical performance, between speed and accuracy.

One of the main topics covered by Jake Willson in the package is the concept of 'Rhythmically Dependent Picking'. When you pick a note on a downbeat, always aim to use a downstroke, and vice versa. So for a steady line of 16th notes, you're down-picking on the beat and half-beat, up-picking on the quarter and three-quarter points. The challenge is to maintain this discipline when you add legato, long notes and rests, or blend with other techniques. In these three excerpts, we'll examine some tricky scenarios.

Jake Willson is an Ibanez endorser and released his debut album A Piece Of The Action in 2020

NEXT MONTH *JTCguitar brings you three great fusion style licks from* ***Luca Mantovanelli***

TRACK RECORD Jake Willson is developing a reputation as an exciting new voice in the guitar world. His journey from a keen jazz student at Berklee College of Music to completing a PhD in classical composition at the University of Surrey has provided the background to his aesthetic approach, and culminates in his breakthrough album, A Piece Of The Action. Plus there are tons of great lessons on GTCguitar.com.

EXAMPLE 1 ALTERNATE PICKING AND LEGATO

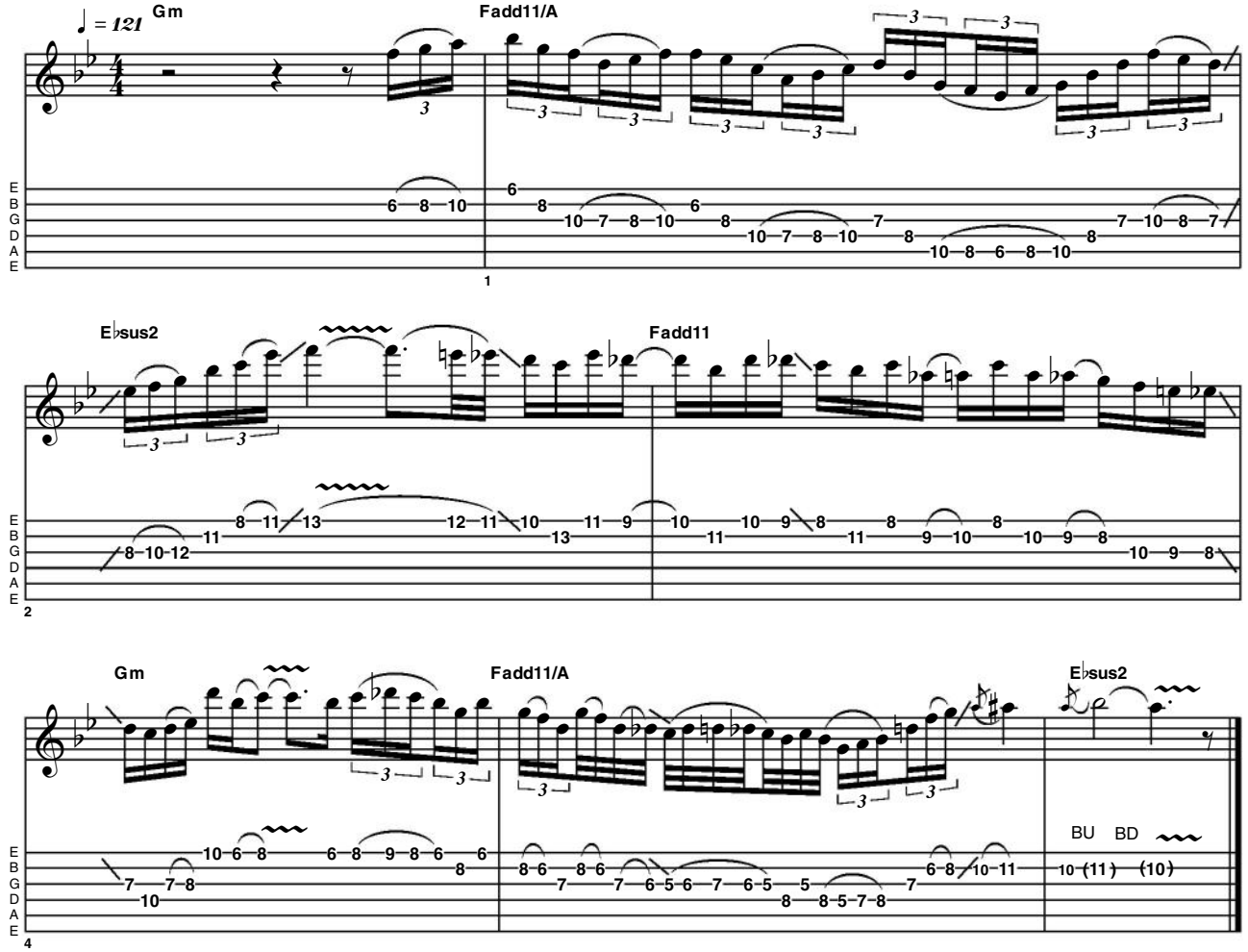
Here's an extended example, where there are lots of different ways to pick notes. In the opening triplet run and double-stops, aim to use down strokes on the main beats, helping you to keep good time.

PLAY

EXAMPLE 2 **MIXING DIFFERENT PICKING STYLES AND LEGATO**

This is a good example of using rhythmically dependent picking (RDP) with a lot of legato elements to create interesting phrasing.

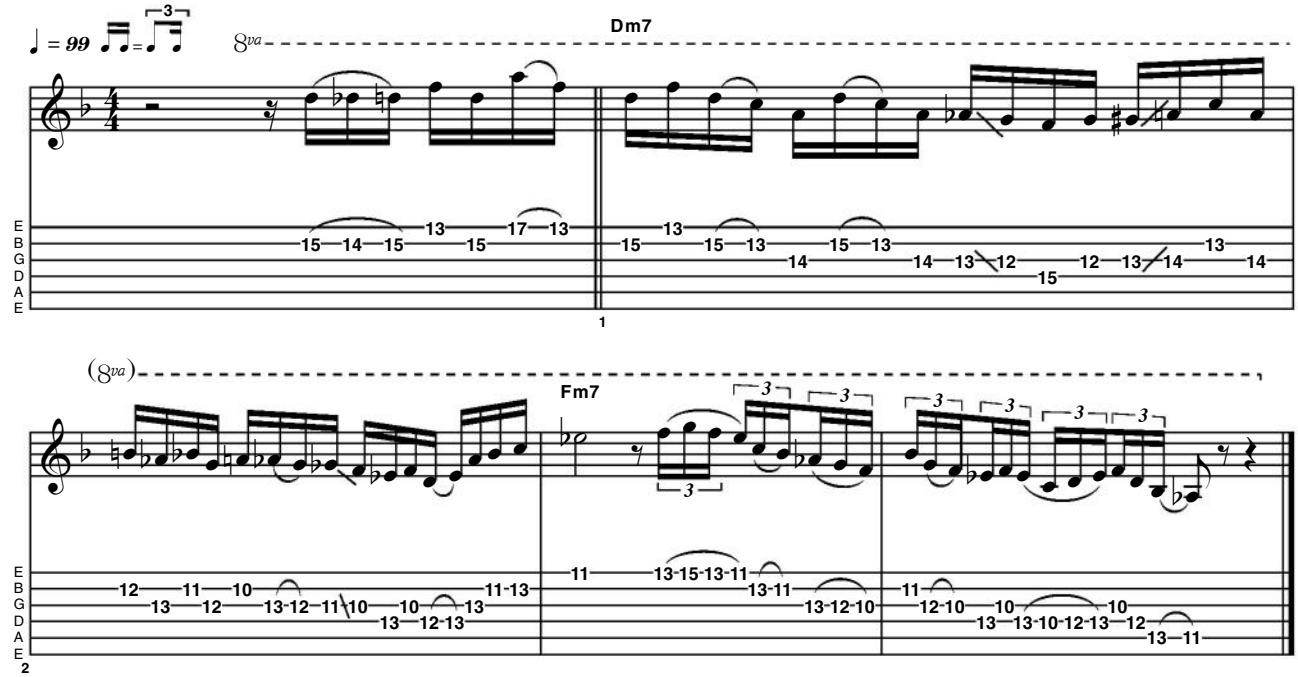
PLAY



EXAMPLE 3 **SWING STYLE RDP**

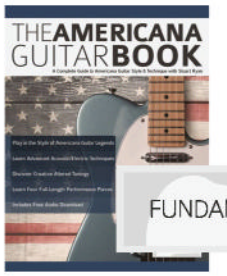
With a swing feel, RDP becomes even more important. It's really hard to play convincing swing rhythm with reversed picking, using upstrokes on the elongated downbeats. This is less of an issue in the final fast triplet phrase but in practice, there's always the issue of what happens next!

PLAY



AMERICANA PART 3

In part three of his series **Stuart Ryan** continues his study of this huge topic by exploring the styles of the pioneering guitarists who shaped the genre.



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FUNDAMENTALCHANGES

ABILITY RATING

✪✪✪✩✩ Intermediate

Info	Will improve your
Key: Various	✔Travis picking
Tempo: Various	✔Carter picking
https://bit.ly/3vVtyrs	✔Playing in open tunings

This month we'll look at the folk-blues fingerpicking style of Elizabeth Cotten, and revisit Maybelle Carter's famous 'pick and flick' approach. You'll discover how folk legend Pete Seeger translated banjo techniques to the guitar, and then learn how the great Chet Atkins built on the Travis picking style to make it his own.

To be a well-rounded Americana guitarist it's essential to have all these techniques at your disposal, along with a good knowledge of the most commonly used tunings. This means drop D, D (D-A-D-F#-A-D) and G (D-G-D-G-B-D), so we'll work on exercises featuring each of these tunings.

NEXT MONTH *Stuart completes his four-part series on the art of playing* ***Americana***

Chet Atkins was technically superb and had a brilliant musical mind

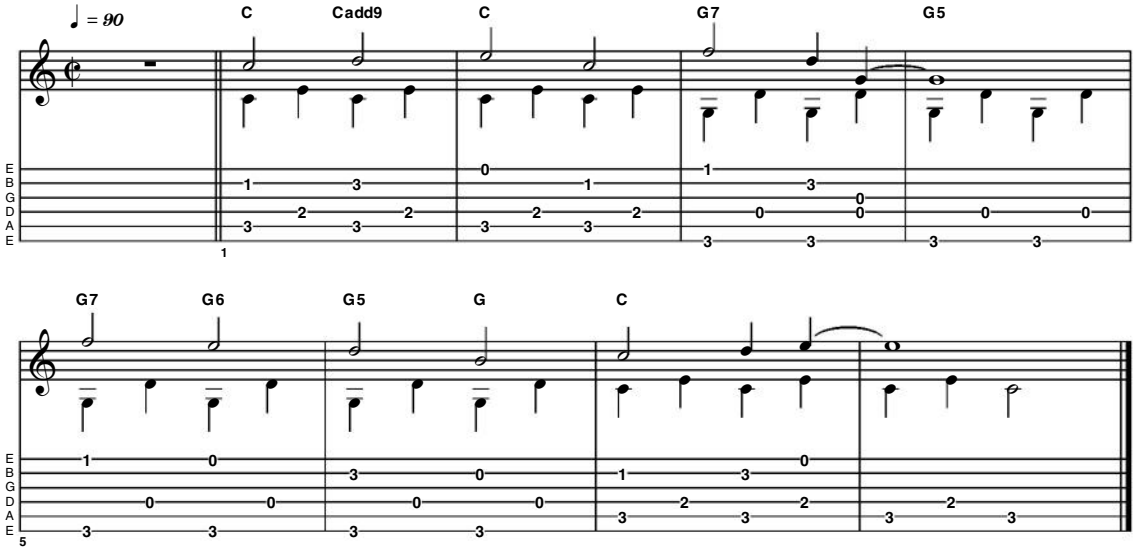
RICK DIAMOND/CCONTRIBUTOR/GETTY IMAGES

TRACK RECORD Americana is huge and it's worth listening to all the artists mentioned above (Chet Atkins' Chester And Lester albums with Les Paul, and Neck And Neck with Mark Knopfler offer a treasure trove of fabulous playing). Also check out Gram Parsons, Emmylou Harris, John Prine, Gillian Welch, Jason Isbell, and Lucinda Williams. Johnny Cash's American Recordings is a great entry to the genre.

EXAMPLE 1

Replicating Elizabeth Cotten's style is challenging. Left-handed but playing a right-handed guitar upside-down, she plucked the bass strings with her first, second, and third fingers, and played melodies on the upper strings with her thumb. She frequently picked out of C and G chord shapes which is a great way to get started.

PLAY

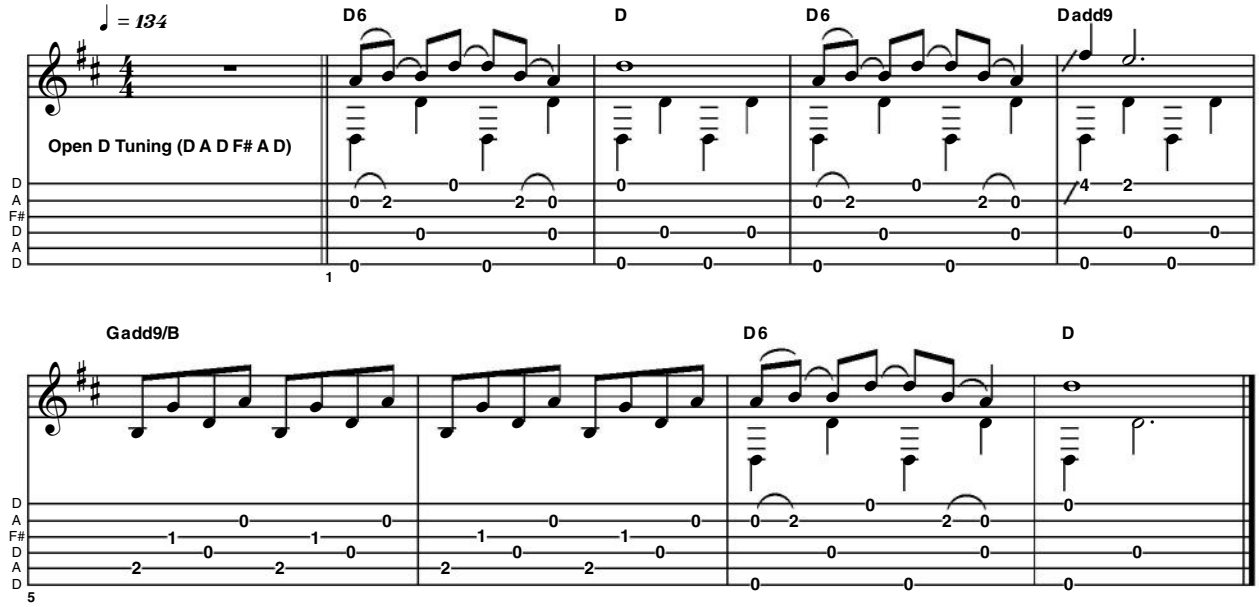


EXAMPLE 2

Open tunings get to the heart of Cotten's 'country blues' sound that would influence future singer-songwriters in the genre. This example is in open D (D-A-D-F#-A-D), which harks back to the Travis picking alternating bassline approach.

The picking-hand thumb plays the bassline but note how, unlike Travis, Chet Atkins who followed her and later Tommy Emmanuel, Cotten did not mute the bass notes, instead letting them ring out against the melody.

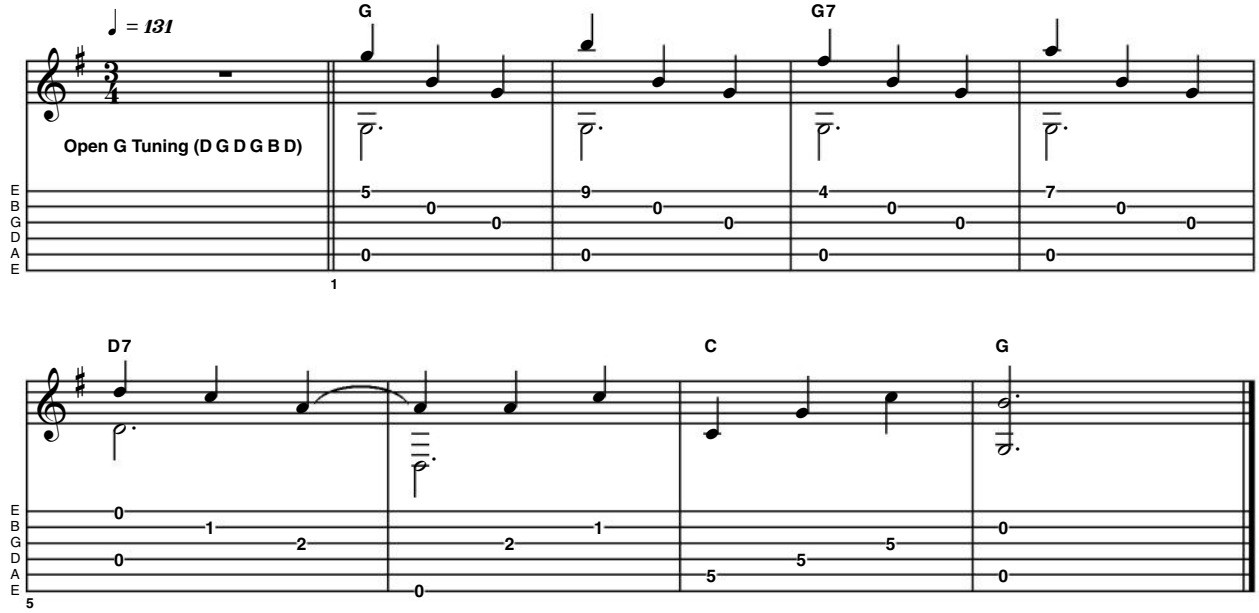
PLAY



EXAMPLE 3

This example uses open G tuning (D-G-D-G-B-D), another Cotten favourite. When playing in open G the emphasis is typically on the key of G so the fifth string (tuned down to G) is used as the root and the sixth and fourth strings (the two Ds) are the 5th. This strong root-5th relationship makes this a very useful tuning.

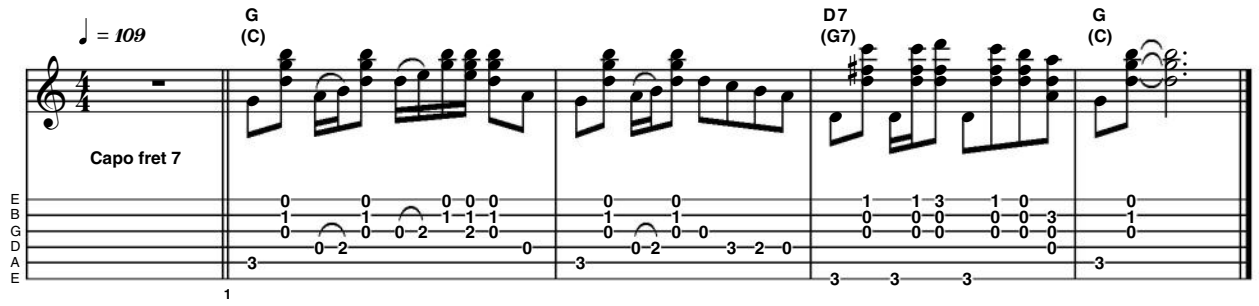
PLAY



EXAMPLE 4

This example revisits Maybelle Carter with a capo at the 7th fret. Focus on relaxed thumb-finger interplay and the gentle 'brushing' of the picking-hand first finger on the treble strings. Make the hammer-ons and pull-offs as strong as the picked/brushed notes and make sure that the legato phrases aren't rushed or pushed.

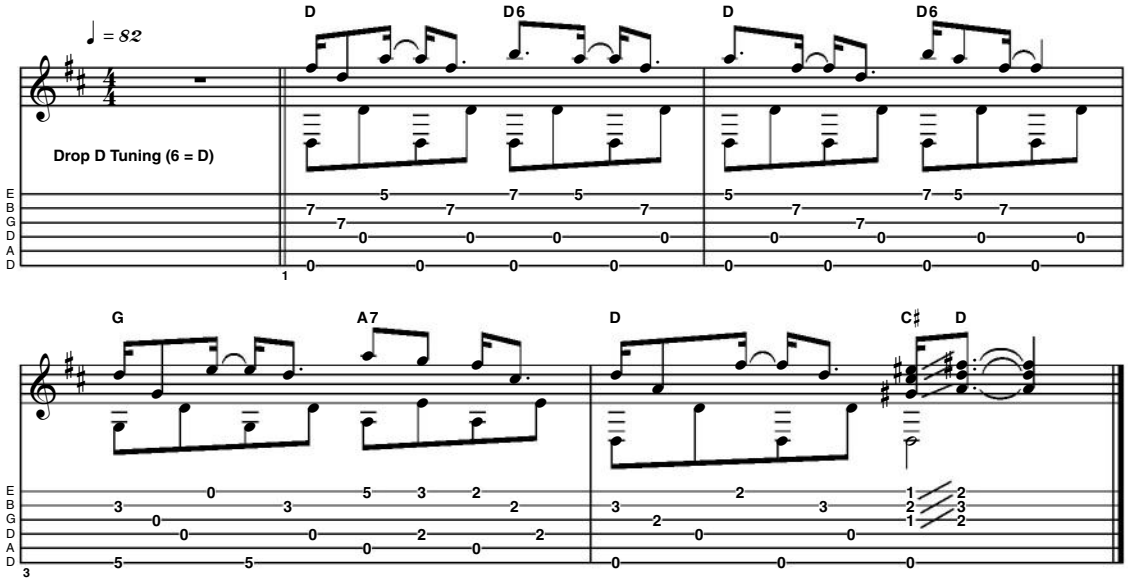
PLAY



EXAMPLE 5

Pete Seeger was a legend in the American folk scene playing old-time banjo. He translated banjo techniques to guitar, and was a deft fingerpicker who often played 12-string guitars, but this challenging example will stay on six! The alternating bassline is still there but now we have a more complex melody to play over the top.

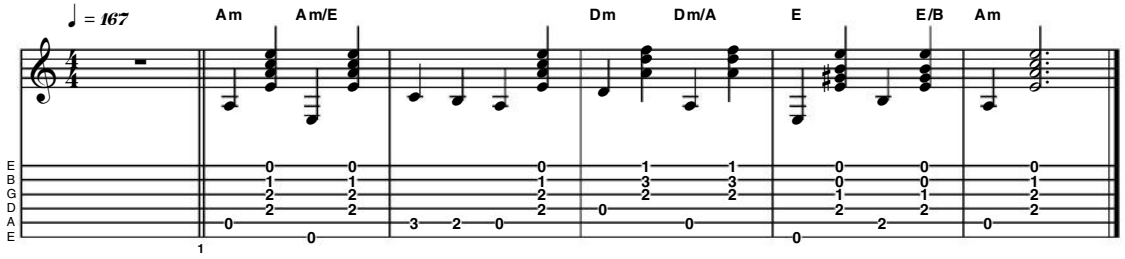
PLAY



EXAMPLE 6

Pete Seeger's accompaniment parts weren't all about complexity and this example shows how he would take a nuanced approach to self- accompaniment on guitar. Note the connecting lines that are used to get from one chord to another, a technique you'll also see in the guitar style of Johnny Cash.

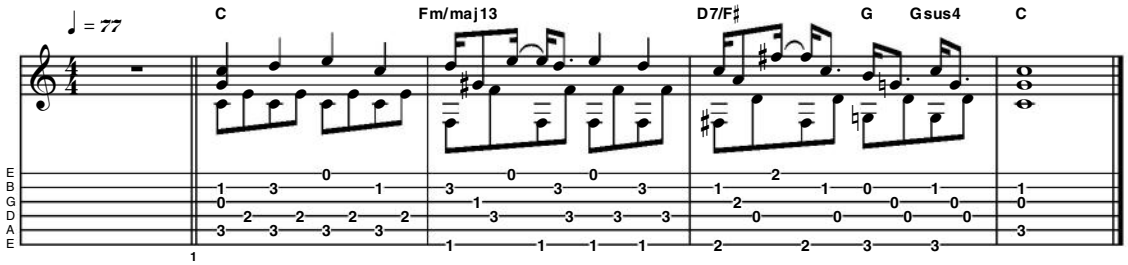
PLAY



EXAMPLE 7

At the heart of Chet Atkins' approach is the palm-muted alternating bassline, but Chet played complex melodies on top and took influence from farther afield. He also arranged well-known pieces for solo guitar and became a superstar in the process. This example features advanced chord ideas with integrated melodies.

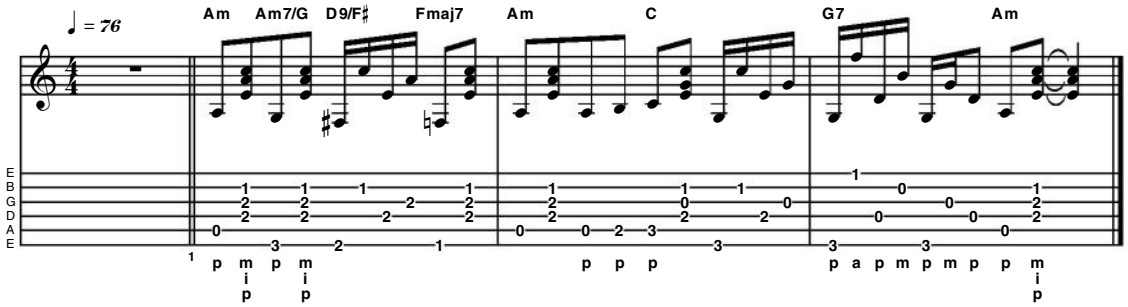
PLAY



EXAMPLE 8

Atkins was also adept at moving basslines music and went beyond the alternating bass approach. This example shows how a bassline can move around even within the Travis picking style. It's complex and may take some time, but stick with it as you are truly on the way to sounding like two instruments playing together.

PLAY



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IMPROVE YOUR SYNCOPATION

In this lesson **Simon Barnard** provides tips to upgrade your funk-style rhythm playing, with small chord shapes, 16th-note strums and more.

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Nile Rodgers plays his famous 'Hitmaker' Strat live with Chic

ABILITY RATING

★★★☆☆ **Moderate**

Info	Will improve your
Key: A Major	✔Strumming
Tempo: 100 bpm	✔Syncopation
https://bit.ly/3vVtyrs	✔Dominant chords

Syncopation is a musical term directly associated with rhythm. In short, syncopation is where rhythms tend to fall on and utilise the off-beat, rather than landing on the stronger on-beats. This approach helps to create interesting rhythms, adding musical tension to the flow of a piece of music.

One genre of music synonymous with syncopation is funk, where 16th-note patterns are used to create rhythmic displacement and interest. The use of 16th notes, or semiquavers as they are commonly known, give musicians an extra palette of beats to exploit. Rather than having eight beats to play with in each bar, counted as 1 + 2 + 3 + 4 + within a regular bar of 4/4, further subdividing these into 16ths creates a feel of 1e+a, 2e+a, 3e+a, 4e+a. This gives the musicians 16 beats to play with in each bar, allowing for greater rhythmic flexibility.

An example of a guitarist who revels in this style of playing is Nile Rodgers. Nile is a master at constructing syncopated guitar rhythms be it for Chic's I Want Your Love, Diana Ross' I'm Coming Out, David Bowie's Let's Dance or Sister Sledge's We Are Family. A young guitarist who has grown a reputation as a funk influencer is Cory Wong, with his tight, syncopated 16th note rhythm gaining many fans (especially online with Youtube and Instagram).

The key to playing funk guitar is to keep your strumming hand loose and relaxed, while maintaining a consistent up and down motion. The ideal is to strum the strings on the required beats within your 16th-note pattern. This technique is a standard method for playing rhythm guitar as a whole, where the constant up and down movement of the strumming hand works like a metronome, helping to keep you in time. When using this technique to play 16th notes, the e and a beats will land on up-strokes, while the down beat and + will land on down-strokes. Maintaining this for an extended period of time can be tiring at first, so it's important not to tense your strumming hand, but keep it as loose as possible. This same approach can be used when playing single-note syncopated lines, once again helping you to stay in time and locked in with the groove.

The following examples and study piece showcase a number of different 16th-note patterns. I have included the strumming and picking patterns for all of the tab and notation to show which beats should fall on either a down or upstroke. If you are unfamiliar with this style of playing, you could start by strumming a single chord using straight 16ths, getting used to how it feels, where some beats land, and also those where the plectrum bypasses the strings.

Crack your funk chops and it will add a new layer to your playing, because rhythm is one of the most important but sometimes neglected elements of guitar playing.

NEXT MONTH *Simon looks at the tricky but useful art of first and fourth finger* ***String Bends***

Get the Tone

A clean tone is a must for most funk. Many players opt for neck pickup or positions 2 or 4 on a Strat, but a Tele's both pickups on, or both pickups together on a humbucking guitar, all work well. Some compression can be useful to even out dynamics, but care is required with the settings as well as use of delay; too much (or not being in time) can create confusion.

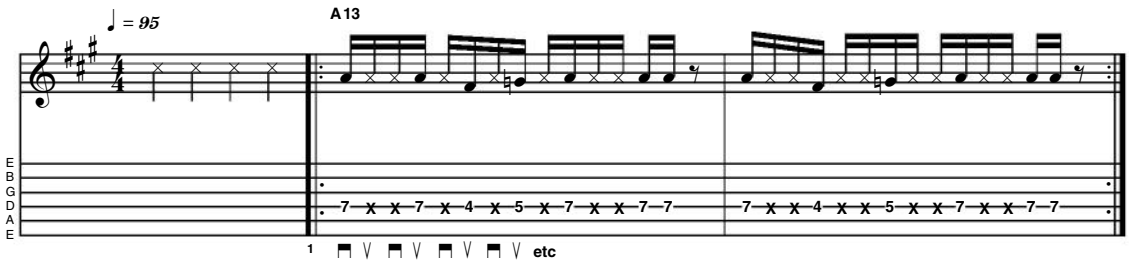
TRACK RECORD Nile Rodgers' guitar on Chic's Le Freak, or Thinking Of You by Sister Sledge, are fine examples of funk and disco syncopation. Check out how Nile copes with heavy delay on David Bowie's brilliant Let's Dance, and how his guitar propelled Daft Punk's Get Lucky to the top. Cory Wong's style is full of syncopation, with the Vulfpeck track named after him being a great example of this.

JASON KEMPIN / STAFF / GETTY IMAGES

PLAY BACKING

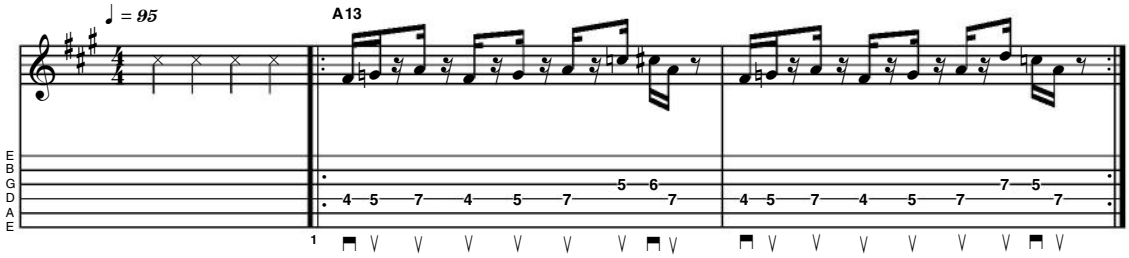
EXAMPLE 1

This single-note line involves playing a combination of pitched and ghost notes (where the pick glances over the strings but without sounding actual notes). Keep a constant 16th-note picking pattern with a slight rest at the end of each bar. Don't lift the pick too far off the strings or you'll lose strumming efficiency.



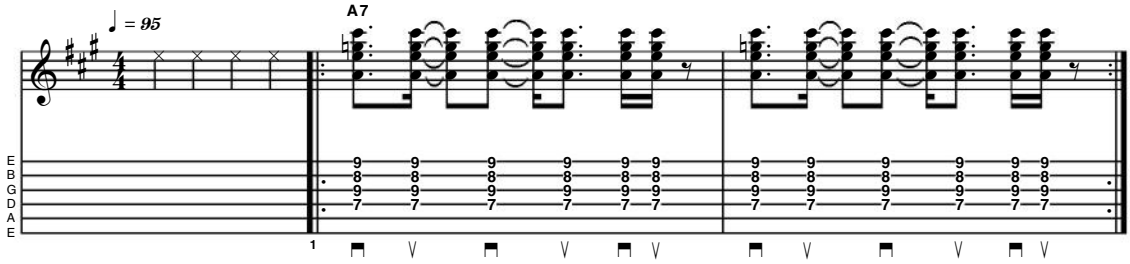
EXAMPLE 2

Ghost notes are removed here, where the emphasis is on the off beat, requiring lots of up strokes (and silent down strokes). Aim for consistent timing and fluency.



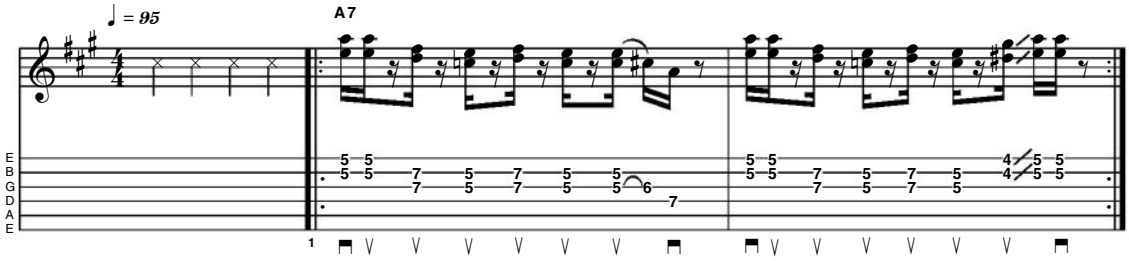
EXAMPLE 3

A single A7 chord is the basis for this example, which is played in suitably syncopated fashion. Keep your strumming hand loose and follow the picking directions, making sure that you lock in with the groove.



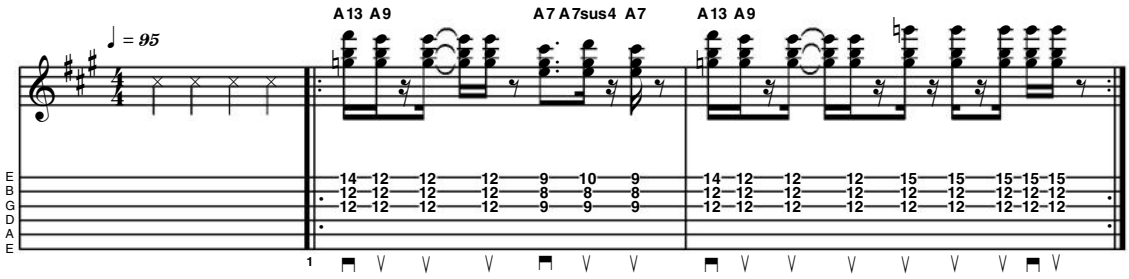
EXAMPLE 4

Double-stops feature in this example. Ensure that you avoid or mute the rest of the strings to keep the sound clear and concise.



EXAMPLE 5

A series of A Dominant chords makes up this final example. Play as clearly and fluently as you can, muting any unplayed strings and keeping your strumming hand loose. Avoid needless flailing, which destroys strumming efficiency and can disrupt your timing. You might want to watch your rhythm hand to see how you're doing.



PLAY BACKING

VIDEO & AUDIO https://bit.ly/3vVtyrs

STUDY PIECE

This piece starts off with a single-note line similar to the one in the first example. Make sure that you lock in with the hi-hats, keeping your rhythm and tone consistent. Bars 5-8 feature some voicings of A7, A9 and A13 chords. Follow the suggested strumming pattern and keep your playing as tight as possible. A single D9 chord shape is played in bars 9-10. Keep your strumming hand loose while aiming for a consistent tone and rhythm. A single-note lick featuring a double-stop and hammer-on enters in bars 11-12. Listen to the space in between the notes to help you get comfortable with the phrasing. There's a busy strumming pattern in bars 13-14 before a strong A7 chord brings the piece to a close. Remember, aim for consistency with both timing and tone.

NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

JULIAN LAGE
SPEAK TO ME
(Blue Note Records) 10/10

Like previous generations of open-minded jazzers, Julian Lage's new album illuminates his embrace of rich music, regardless of its apparent genre. Sure, he's a sophisticated and able jazzer, but with stylistic straddling that ranges from gospel hymns to blues, rock and jazz his rootsy guitar tone (pushed clean generally but sometimes a little more gritty) features him in various scenarios. From trio to quintet of sax, piano, drums and bass via a larger ensemble with woodwinds and keyboards, it's a vibrant and fun listen. The opener, Hymnal is a freeing exploration with lovely acoustic playing. The grunty southern-rock-meets-jazz-blues of Northern Shuffle is a highlight, full of rhythmic energy and great guitar and sax interplay; you can almost imagine the smiles in the studio. The song-like Omission has strumming acoustic guitar with lovely melodic moments, with an almost reflective Californian vibe to it. If you hanker for Lage's take on beautiful noir-esque music, Serenade is a must with rich dynamics and deep empathy from the band. If foot tapping is your thing, look no further than the title track, which is groovy and sophisticated indeed. (JS)

PAT METHENY
MOONDIAL
BMG 10/10

In much the same channel as Metheny's outstanding One Quiet Night from 2003, and 2011's What It's All About solo acoustic releases comes MoonDial. But this time the featured guitar is a very special Linda Manzer-built baritone nylon-string. Manzer was responsible for Metheny's famous multi-string 'Picasso' acoustic and, judging from the majestic tone here, the instrument has reached the perfect player. It's easy to run out of superlatives when describing Metheny's jazz sensibility. He has a rare sense of melodic virtue and nowhere is that more evident than here. Recorded live in the studio with no overdubs it's mesmerising, with tracks like La Crosse and You're Everything weaving considerable magic. There's even a spellbinding rendition of The Beatles' Here, There And Everywhere. Make no mistake, this is a master at work. Watch out for two UK dates this November. [DM]

CLIVE CARROLL
THE ABBOT
(Plumme Tree Music) 9/10

Clive Carroll is one the UK's most respected acoustic guitarists, from his classical music education to sharing stages with modern legends like Tommy Emmanuel. Reflecting on working with John Renbourn in the 1990s, this album features Clive and friends honouring the music of the legendary master. Clive's playing spans arpeggios, jazzy soloing (check out Buffalo), modal chords (Orlando), rich classical passages (Lady Goes To Church) and lots of nifty fingerpicking. His tone is rounded and rich, playing instruments from bass and banjo to bodhran and vocals. Among the players, the track Sidi Brahim features jazz six-stringer Mike Walker and US acoustic legend, Stefan Grossman. With lovely playing in various musical scenarios celebrating one of the UK's great guitarists, The Abbot really is rather special! (JS)

MARK EGAN/SHAWN PELTON/SHANE THERIOT
CROSS CURRENTS
(Wavetone Records) 9/10

This album from bassist Mark Egan with Shawn Pelton (drums) and soul-rock guitarist Shane Theriot (he's appeared a few times in GT) is a 13-track instrumental package. With their pop-jazz talents fused, the album's spectrum travels from Ry Cooder to Joni Mitchell, Steely Dan to Billy Joel. Egan's fretless and fretted bass blends well with Theriot's acoustic and electric on pieces that are driven by colourful rhythms, tasty chord progressions and plenty of space for fills and solos. Opener is Big Sky, The Police/Sting meets Larry Carlton with a great acoustic solo. There are tasty Steely Dan/Joni changes dipped in Indian raga on Eastern Blue, where Egan's fretless melody is followed by a pushed clean Strat solo. Gulf Stream is a joy with ear-catching glisses and slide guitar. The funky Homebrew goes from a twisting riff and snappy Henderson-esque blues phrasing to a deep groove in the choruses. Ode To Jaco is a short but beautiful solo piece dedicated to the late virtuoso. If you like Larry Carlton, Allen Hinds, Michael Landau and Ry Cooder, this is for you. (JS)

TODAY WAS YESTERDAY
FEATURING ALEX LIFESON AND ROBBY KRIEGER
(Music Theories Recordings) 7/10

This new band comprising Angelo Barbera (vocals, guitar, bass, etc), and Ty Dennis (drums) writing and performing, with six guest appearances from Alex Lifeson and one from Robby Krieger, there's plenty of atmosphere and drama across the 10 songs. The big arrangements nod as much towards Peter Gabriel as to Nine Inch Nails under the banner of modern rock. Opener, Grace is a thunderous, stadium-ready song with a well delivered vocal and guitar from Lifeson. A Louder Silence, which is Dennis' favourite on the album, features more of Lifeson's guitar as the song shifts gears and tempos with more space in the verses. The lighter and prettier On My Own has a glistening production and great echo guitar. Although short, Lifeson's screaming solo on My Dog Is My Dog suits the song's vibe well. But Alex's best outing is on the final song, My New Low. To hear Krieger's slide work, If I Fall (Silly Games) is a soft and slow triplet ballad. It may take a few listens for the songs to sink in but it's time well spent. (JS)

JOANNE SHAW TAYLOR
HEAVY SOUL
Journeyman Records 8/10

Joanne Shaw Taylor powers her way through 10 tracks on this new album, fired up by her soulful voice and electrifying guitar playing. Produced by longtime Bonamassa collaborator Kevin Shirley and released on JoBo's Journeyman label, Heavy Soul opens with Sweet Little Lies which finds JST setting the pace with blues-rock intensity. All The Way From America is an acoustic-driven crowd-pleaser with a catchy chorus, while Black Magic dives deeper into soul territory. Drowning In A Sea Of Love features an outstanding guitar solo, every note underlining the song's heartfelt lyrics. "For me, it was about connecting the dots from [previous album] Nobody's Fool, back into the blues. It's a mix of contemporary soul-pop and roots music." And we couldn't agree more. With a list of accompanying musicians, including Anton Fig, Alison Presswood, and Rob McNelley the album really doesn't put a foot wrong. [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

Matteo Mancuso is our cover star, with12 examples from his very own fingers!

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GO GLOBAL!
Six Exciting Scales To Learn

Jamie Humphries takes a musical trip around the world to add intrigue, mystery, and flavour to your lickbag.

CLASSICAL VIDEO

ALONSO MUDARRA
Fantasia X

Declan returns with an arrangement of this gem from the pen of the 16th-century Spanish priest and composer.

FEATURE

THE CROSSROADS
Five Ultimate Blues Rhythms

John Wheatcroft reveals some cool blues rhythm ideas sure to bolster your accompaniment abilities.

Get close up and personal with 12 licks from...

MATTEO MANCUSO

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Future PLC, Quay House, The Ambury, Bath BA1 1UA
Tel +44 (0) 1225 442244 **Fax** 01225 732275
Email jason.sidwell@futurenet.com

EDITORIAL
Editor **Jason Sidwell**
jason.sidwell@futurenet.com
Art Editors **Philip Cheesbrough**, **Meg Culliford, Mark White**, **Mixie von Bormann**
Sub Editor **Neville Marten**
Music engraving **Chris Francis**
Audio and video mastering **Adam Crute**
Production, animated tab & audio syncing **Cliff Douse**

THIS MONTH'S CONTRIBUTORS
Simon Barnard, Richard Barrett, Jon Bishop, Martin Cooper, Mitch Dalton, Ardeshir Farah, David Gerrish, Charlie Griffiths, Phil Hilborne, Jamie Hunt, Andy G Jones, David Mead, Jacob Quistgaard, Stuart Ryan, Justin Sandercoe, Andy Saphir, Mika Tyyskä, John Wheatcroft, Jake Willson, Declan Zapala

ADVERTISING
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Advertising Sales Director **Lara Jaggon**
lara.jaggon@futurenet.com
Account Sales Director **Guy Meredith**
guy.meredith@futurenet.com
Account Sales Director **Steven Pyatt**
steve.pyatt@futurenet.com

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This acoustic course promises to reveal how techniques from Robert Johnson through to Ed Sheeran will make you a better fingerstylist. Looking at guitar masters like Merle Travis, Jason Isbell, John Mayer, James Taylor and Paul Simon, you'll study important exercises and techniques that can give you that solid, timeless sound. You'll learn how to use these skills in modern guitar arrangements and for your own live performances. This inclusive week of workshops and group playing is aimed at lovers of quality songwriting, fingerpicking and guitarists wishing to take their acoustic playing to the next level.

BLUES SONGS WITH Neville Marten — level 2-3/5

This in an inclusive get-together of guitarists on a quest to play and perform great blues songs. During a week of intensive but fun learning the collective talents of the group will put together four, possibly five great bluesy tracks both classic and modern. A solid degree of competence is required, such as ability with the major and minor pentatonic scales, blues scales and standard 7th chords, but everyone's abilities will be put to good use whatever their level. The student concert set list will be made from everyone's suggestions and they will be worked on from day one alongside technique and guitar tone considerations.

ROCK 'N' ROLL WITH Jon Bishop — level 2-3/5

If you are looking for a good time course then look no further than rock 'n' roll. The rock 'n' roll style is an exiting blend of country, blues and rock with artists as diverse as Elvis (Scotty Moore), Chuck Berry, Buddy Holly, Brian Setzer and Albert Lee will be studied. Your tutor Jon Bishop is perfectly placed to help you in your quest as he has recorded and toured for the past 16 years with UK rock 'n' roll legend Shakin' Stevens. Throughout the week, many iconic riffs and songs will be covered.

JUMP BLUES WITH Chris Corcoran — level 2-3/5

Referencing the big sound of '40s & '50s R&B and Jump Blues guitar, this course will give a fresh perspective on how to add drive, style and invention. Licks, riffs and phrases will be covered as well as the styles of guitarists like Freddie King, Matt Guitar Murphy, Bill Jennings, Earl Hooker, T-Bone Walker, Tiny Grimes and Barney Kessel. Chris will also include examples and pointers of his signature chromatic blues style.

GROOVE! WITH Jason Sidwell — level 2-3/5

Playing in time with energy and sophistication is what this involving course is about. Typical funk/soul artists include James Brown, Prince, Chic, Michael Jackson, Rick James and Earth Wind and Fire. The core topics will be rhythmic syncopation, chord vocabulary, octaves, double-stops, Dorian and Mixolydian mode usage and how best to interact with drums and bass. There will be additional modules that cover soloing over unique chord progressions (Stevie Wonder to Steely Dan) and deep dives into expanding alternate and hybrid picking techniques.

BLUES WITH Andy Saphir — level 3/5

This course looks at the techniques, musical approaches and lick vocabulary used in electric blues lead guitar. By delving into the styles of blues guitar greats of the past and present like T Bone Walker, BB King, Eric Clapton, Stevie Ray Vaughan, Joe Bonamassa and Kirk Fletcher, you will learn staple blues guitar approaches such as mixing minor and major pentatonics, string bending and double stops. In addition, the course looks at the theory behind some of those cool jazz sounding approaches used by players like Robben Ford, Larry Carlton and Josh Smith.

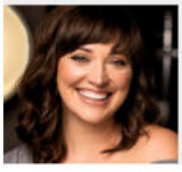
ROCK WITH Jamie Hunt — level 3/5

For the rock course, key techniques like picking and legato plus phrasing approaches will be explored, ranging from classic acts such as ACDC and Black Sabbath through to modern players like Joe Satriani and Alter Bridge's Mark Tremonti. You will study typical scales and modes plus soloing approaches that enhance your familiarity with the fretboard and expand your vocabulary as a lead player. Alongside this, you'll explore equipment and tone settings that achieve chugging rhythm guitar tones and screaming leads. To bring it all together, numerous famous riffs will be enjoyed as well as three songs learnt for the closing student concert.

JAZZ WITH John Wheatcroft — level 3/5

This course focuses on the exciting sounds of jazz, looking at players ranging from Wes Montgomery to John Scofield, George Benson to Mike Stern. We'll be covering a wide range of topics, ranging from accessible simple and direct ideas to more sophisticated and complex concepts, all framed into repertoire coming directly from the American Songbook. You'll learn immediately applicable ideas to expand your comping, melodic delivery, ensemble interplay, technique, improvisation and creativity.

SINGING WITH Sara Davey — All levels



A course for all levels of singing. While teaching and reinforcing basic healthy singing habits Sara will help each singer to find their own style and unique voice. We will work on personal technique and skill, anatomy of the voice, one to one coaching, stage craft, improvisation harmony singing. There will be opportunities for soloing, duets and small ensemble acapella singing in addition to singing on stage with a band. Vocal students will have the opportunity to sit in on other guitar classes while one-to-one voice lesson slots are offered in the afternoon.

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full info and booking: **igf.org.uk**